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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

**MORE AUDIENCE\* THAN  
ANY STATION IN MINNEAPOLIS-  
ST. PAUL . . . . . THAT'S WHAT  
WNBK-TV, BINGHAMTON, N.Y.  
DELIVERS DAY AND NIGHT  
SEVEN DAYS A WEEK—AT  
LOWER COST PER 1000.  
YOUR BLAIR-TV MAN HAS  
THE EVIDENCE FOR YOU.**

\*Also more audience than any  
station in Baltimore, Buffalo,  
Houston and other major markets.

Pulse, November 1956  
SRDS, March 10, 1957  
Television Magazine, Nov. 1956



**TOO MANY  
COMMERCIALS  
ON RADIO?**

Yes, say buyers, pointing to multiple spotting. No, maintain sellers; even with prime-time squeeze radio compares well to the other media

Page 37

**Can Pat Weaver  
lick the system  
he built?**

Page 40

**Saturation  
radio hypoed  
this contest**

Page 43

**Timebuyer team  
in action  
for Texaco**

Page 48

TENNESSEE

**Announcing  
the Appointment of  
Harrington, Righter  
& Parsons**

**National Sales Representatives**

*Effective June 1st*

**WABT**

MISS.

GA.

BIRMINGHAM

Alabama's Best in TV

WABT is honored to be included with  
these distinguished TV stations:

WAAM—Baltimore

WTMJ-TV—Milwaukee

WBEN-TV—Buffalo

WRVA-TV—Richmond

WCDA-B-C—Albany

WSYR-TV—Syracuse

WDAF-TV—Kansas City

WMTW—Mt. Washington

WFMY-TV—Greensboro

WTPA—Harrisburg

WHAS-TV—Louisville

WTIC-TV—Hartford

WABT      Channel 13      NBC

FLORIDA



# BBDO BULLETIN



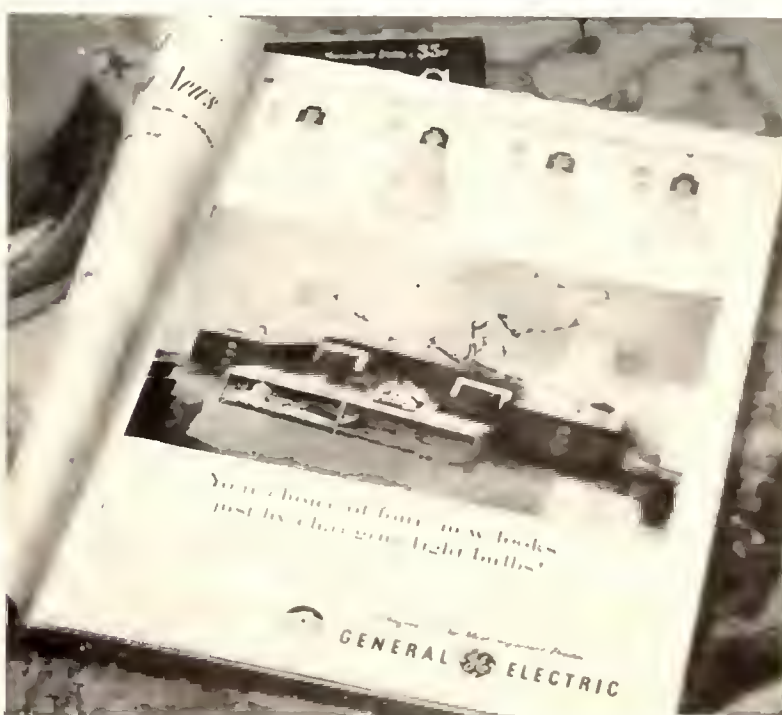
**This year's** fashion revival—given so much impetus by *My Fair Lady*—is reflected in this lingerie promotion for DuPont nylon. Illustrations reveal a feminine dream world of soft pastels, and delicately express the theme, "The New Romanticism." Advance orders promise tie-ins by stores across the U. S., giving nylon an extra boost in spring months. Ads run March through June in *Vogue*, *Harper's Bazaar* and *The New York Times*.



**Most people** have no use for bad weather. But the Campbell's Soup people do. They use such weather to sell soup in some seasonal magazine ads. These special ads feature "mood" photos of raw, rainy, miserable days—the kind of weather, depth researchers say, that puts folks in the mood for some good, hot soup. For added spice, weather shots are in black and white, make color photos of Campbell's Soup all the more inviting.



**Mrs. Sal Maglie** is one of several Brooklyn Dodger wives who appear in a new series of commercials for Schaefer Beer on the Dodger telecasts. In warm and friendly dialogue with off-camera announcer, each wife discusses some hobby or interest she pursues (Mrs. Maglie loves to cook Mexican food) for real enjoyment. In her own words and in her own way, each also mentions her appreciation of Schaefer—"for real enjoyment, *real* beer."



**Another** exciting new idea in home lighting . . . from General Electric, of course. You can actually "redecorate" a whole room with G-E Coloramic bulbs—subtly change its whole color and mood—in the short time it takes to change bulbs. This four-color page by BBDO Cleveland is in itself a brand-new idea. It shows the same room lighted four different ways with G-E's Coloramic bulbs—Dawn Pink, Sky Blue, Sun Gold and Spring Green.

**BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING**

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Is radio over-commercial?

- 37** "Yes" say buyers, multiple spotting weakens the sales punch. "No" reply sellers. Even with prime-time problem, radio compares well to other media

### Can Pat lick his own system?

- 40** The architect of big-money tv has gone to low budget. This interview with Weaver puts limited network in perspective with tv world Pat built

### Saturation radio put the zip in this contest

- 43** Englander may move market-by-market after hitting the jackpot in San Francisco with a treasure hunt promoting its springs and mattresses

### Top tv commercials as the artists see it

- 46** 36th annual Art Director's show chooses top tv commercials of the year. Criteria: do they have that "forward look?" Top winners: Ford and Lincoln

### The timebuying team

- 48** A detailed picture of who does what on a spot account as a team at Cunningham & Walsh launches the "Tower of Power" campaign for Texaco

## FEATURES

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**57** New and Renew

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## In Upcoming Issues

### A new all-media yardstick

In the works is a new research yardstick which compares printed and air media impact. The system has been used in eight markets thus far

### Preview of nighttime network tv

Soon to be published, the fall nighttime network tv schedule with program cost estimates, cost comparisons with the season past

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# Congratulations to the **KWKH WINNERS!**

Here are the statistical wizards and speed demons who were the first to name the three radio stations in America which dominate their markets as completely as KWKH dominates Shreveport and its entire NCS No. 2 area. Our KWKH checks totaling \$1500 have already been mailed to them.



**MR. ROBERT GRAF**  
Ted Bates & Company  
New York



**MISS CAROLYN V. POSA**  
**MR. ED. PAPAZIAN**  
Batten, Barton, Durstine & Osborn  
New York



**MR. MARVIN D. BERNs**  
J. Walter Thompson Company  
Chicago

And what *are* the facts about KWKH's impact and dominance? KWKH has 50% greater circulation than its nearest competitor in the home county—293% greater circulation than its nearest Shreveport competitor throughout its NCS No. 2 area—and this despite the fact that there are *eight* radio stations in Shreveport, rather than just four or five!

Impressive as these figures are, they are only part of the reasons why practically *everybody* chooses KWKH in the Shreveport area—advertisers as well as listeners! Ask your Branham man for *all* the facts!

# K W K H

A Shreveport Times Station

TEXAS

**SHREVEPORT, LOUISIANA**

ARKANSAS

## 50,000 Watts • CBS Radio

The Branham Co.  
Representatives

Henry Clay  
General Manager

Fred Watkins  
Commercial Manager

**MORNING**

**NOON**



**CHUCK ZINK**  
"Morning News  
and Weather"  
**8:55 AM**



**DEL FRANK**  
"Noon  
Edition"  
**12 Noon**



**RALPH RENICK**  
"Renick  
Reporting"  
**6:30 PM**

# WTVJ's Local, Award-Winning News From South Florida



Basic Affiliate

THROUGHOUT THE DAY... THROUGHOUT  
THE WEEK WTVJ's AWARD-WINNING  
NEWS PROGRAMS CONSISTENTLY OUT-RATE  
THE COMPETITIVE SHOWS... IN MANY CASES  
BY 4... 5 AND 6 TO 1

## FLORIDA'S FIRST TELEVISION STATION

\* ARB March: WTVJ again captures 82.6% of ALL South Florida viewers



**EVENING**

**NIGHT**



**NOAH TYLER**  
"Sunday News  
Picture"  
6:30 PM



**BOB WEAVER**  
"Tomorrow's  
Headlines"  
11 PM Sat.



**HOWARD BROWN**  
"Howard Brown  
and the News"  
11:00 PM



RTNDA "Gold Trophy  
Award For Outstanding TV  
News Operation in the Na-  
tion." 1952



RTNDA "Gold Trophy  
Award For Outstanding TV  
News Operation in the Na-  
tion." 1953



"HEADLINERS Award For  
Outstanding Local News".  
1956

# Shows Obtain Top Ratings\* Viewers

WTVJ TAKES GREAT PRIDE IN THE  
NATIONAL RECOGNITION RECEIVED BY ITS  
MAN NEWS DEPARTMENT... AN INDICATION  
THAT THE STATION IS SERVING ITS  
COMMUNITY IN THE PUBLIC INTEREST

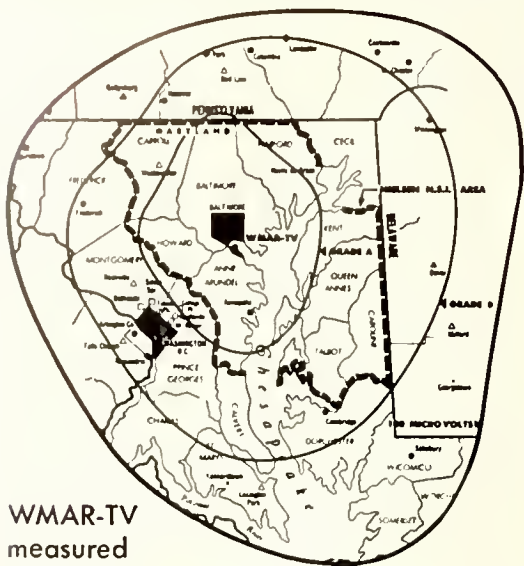
Represented Nationally by  
eters, Griffin, Woodward, Inc.



**STATION...**

Florida Television Quarter-hour Rating "FIRSTS"

television audience leadership  
in baltimore's 3-station market



WMAR-TV  
measured  
coverage

March Nielsen reports  
that WMAR-TV garners

share  
of

**48.3%**

total  
audience

with all these  
quarter-hour homes in 1 week\*

NSI area . . . . . **28,510,300**

Beyond NSI area . . **16,222,500**

Total ¼ hr. homes . **44,732,800**

\* 7 A.M.-Midnight, Sun. thru Sat.



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM  
Represented by **THE KATZ AGENCY, Inc.**  
New York, Detroit, St. Louis, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

# NEWSMAKER of the week

**The news:** Henry Jaffe, union and show business lawyer-turned-tv-producer, was honored along with AFTRA's late executive secretary, George Heller, at AFTRA's 20th anniversary dinner 13 May. One of the toughest union negotiators in show business, Jaffe was AFTRA's national and New York counsel for almost 20 years.

**The newsmaker:** Henry Jaffe, one of the founders of AFTRA, would have left the union a year before he did (he resigned as national counsel this year) if the death of George Heller hadn't kept him at the bargaining table for one more battle. Among his final accomplishments were the extension of AFTRA's pension and welfare plan to radio and the tripling of transcription scales.

After fighting for years over pay levels that often involved increases of a few dollars a week, Jaffe is now traveling in the multi-million dollar atmosphere of network tv show costs. Not that stratospheric show business budgets are a novelty to him. Being attorney to such personalities as Dinah Shore, Grace Kelly and Leland Hayward has given him more than a speaking knowledge of show business costs. However, his first venture as an independent producer on his own involves a record talent and production nut for a weekly network tv show. This is the hour-long *Chevy Show*, which will cost Chevrolet, by SPONSOR's estimate, about \$150,000 per week, exclusive of time, and involves a total annual cost to the sponsor of between \$11 and \$12 million.



Henry Jaffe

Jaffe is unruffled by these figures, though, obviously, not unhappy about it since Dinah Shore, whom he represents as lawyer and manager, will appear in about half of the 52 shows. While not unmindful of the pay his clients receive, Jaffe puts the dollar sign second to the nature of the role the star gets and its impact on the public. "I'd be ashamed to tell you what Dinah got on her first hour show for Chevrolet," he said. "But I realized what it would mean to her if it were successful." Jaffe also realizes how difficult it is to set an objective figure on a star's price. "How can you say what a star is really worth to a tv sponsor unless you know what the sales impact is? I've been told Jack Benny pulled Jell-O out of the doldrums. What should he have gotten? Maybe a share of the company."

Besides the *Chevy Show*, Henry Jaffe Enterprises, set up after he broke up with his former law partners (including his brother, Saul), is pitching three other shows for the 1957-58 season and is already planning six for the 1958-59 season. Among those he's currently working on is a series of 20 one-hour dramatic-musical fairy tales featuring Shirley Temple as hostess-narrator.



THROUGHOUT NEW ENGLAND

**MORE PEOPLE**

**SPEND MORE TIME**

WATCHING  
**wnactv** CHANNEL **7**  
BOSTON

**THAN ANY OTHER**

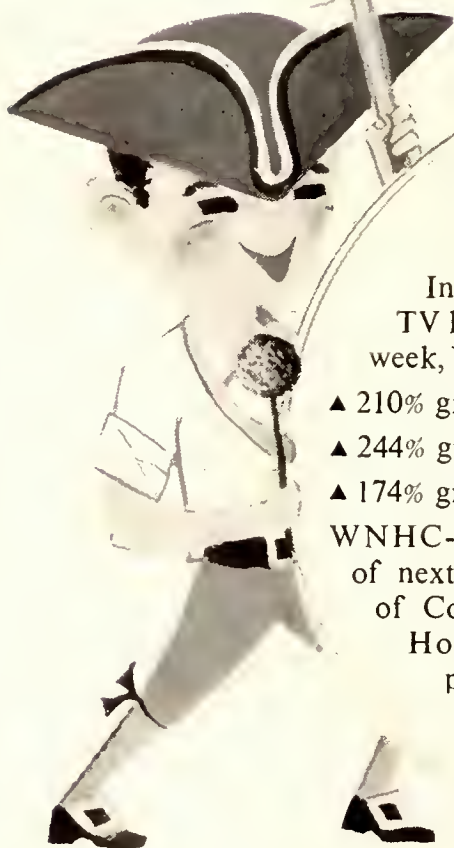
**STATION**



Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.



# ONLY ONE CAN DO THE JOB



## WNHC-TV DOMINATES AGAIN!

In a 14-county area, covering 896,000 TV homes, sign on to sign off, seven days a week, WNHC-TV delivers average audiences:

- ▲ 210% greater than top New York City station!
- ▲ 244% greater than Hartford!!
- ▲ 174% greater than New Britain!!!

WNHC-TV nearly triples monthly coverage of next Connecticut station, delivering *all* of Connecticut plus entire Springfield-Holyoke market area. Katz has proof: ARB, Nov. 1956; Nielsen NCS #2, 1956.



## WNHC-TV

NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV

Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.

**WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.

National Sales Office, 485 Lexington Avenue, New York 17, New York

# ESPECIALLY IN HARTFORD!



# SPONSOR-SCOPE

18 MAY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

When does a buyer stop sticking pins in a map and reach the "cutoff" point? This week that was the important question for reps and station men as the fall scramble for business was at its height.

SPONSOR-SCOPE finds that the method for determining a maximum tv network hookup (or basic spot campaign) has pretty nearly evolved into a fixed formula. Originally developed by one of the giant sponsors, it now has gained wide acceptance and imitation. Here's how it works:

- 1) Every county delivered by the basic station is credited to that station.
- 2) Basic optional stations are given credit for all counties not duplicated by a basic station, plus delivery of set circulation in marginal counties.
- 3) To arrive at the cutoff point, the agency then works out the average cost-per-1000 homes for all the basic optional stations. That average becomes the automatic yardstick for adding other stations or omitting them.

An occasional exception is a station that delivers 50,000 unduplicated tv homes in a missing and required county.

Note that while the foregoing concept is phrased in network terminology, it is equally applicable to spot with a slight change in language.

So now spot—which has had to await its turn in the automotive game—at last is at bat. Pontiac is the first to feed it a home-run ball.

Through MacManus, John & Adams, Pontiac will be spending over \$5-million for air media during the 1957-season. This is the breakdown:

- Six specials on NBC TV, totalling around \$2,250,000 in time and talent.
- The Notre Dame games on MBS (14 or 15 weeks).
- Simulcasting of two of the final professional football games.
- A 13-week schedule of saturation spot radio for the fall and winter months.
- A likely repetition of this schedule in the spring.

With the spring campaign included, the spot expenditure will run well over the \$2-million mark.

General Motors' pronounced swing toward tv as a favorite medium for its divisions could in a large measure be due to the fact that it has an enthusiastic rooster near the head of the GM table.

He's William F. Hufstader, whose corporate title is v.p. in charge of district staff. His office is right next door to Harlow W. Curtice's. And within the industry, he's generally credited as being one of the really sharp marketing strategists.

Chevrolet's ears are open for a network radio pitch.

Mutual has already had its say to Campbell-Ewald, offering a package similar to the one Ford has purchased on CBS: seven days of news, music, personality and variety shows.

Meanwhile Campbell-Ewald didn't let the Ford deal pass without a burnup at CBS Radio. Why, the agency wanted to know, wasn't the \$5.5-million deal also offered to Chevrolet, when for three years it has shown enough confidence in the medium to run as many as 12 five-minute periods a week?

Chrysler through it all remains a question mark. Its big tv shows are lined up, to be sure. But what about radio? The trade only can guess at this point—but it's a good guess—that Chrysler will be in the network radio bag, too.

Ernest A. Jones, president of MacManus, John & Adams, appears to have modified his impressions of tv as a medium for selling autos.

About 18 months ago, Jones got quite a play in the papers because of his bearish views on tv. But this week he indicated to SPONSOR-SCOPE that he is becoming a convert in part, at least.

He attributes this to improvements within the tv industry, rather than any changed understanding of the medium by the auto people.

The improvements, as Jones sees them, are:

- **A better effort to fit the medium into the needs, selling pattern, and marketing problems of a particular industry.**
- **Broader flexibility in show and time buying**—in other words, the medium is more open to propositions from advertisers with specific promotional objectives.

Jones feels that one of the greatest "logistic" advances made by networks was the introduction this season of a system whereby advertising can buy "specials" more freely and flexibly than before—due to the right of the networks to preempt two periods from regular advertisers during the year.

(For more of Detroit's share in coming season's air media picture, see 4 May SPONSOR-SCOPE, page 9.)

**Bill Maillefert, Petry's radio chief, figures that next week he will be able to tell whether his plan for getting stations to reduce nighttime rates is headed for success or is a dead duck.**

On the thesis that night radio can be sold if "priced practically," Maillefert has asked the 20 Petry radio stations to make the nighttime rate **50% of the daytime tab.** The tally should be available in a few days.

Maillefert's next move (should the vote be significantly favorable): **Suggest to SRA members that they start the ball rolling with their own stations.**

**It may cause a stir, but WINN, Louisville, has introduced an agency compensation policy that pays up to 20%.**

The scale is 15% on the first \$1,000 each month; 17½% on everything from \$1,000 to \$2,000; and 20% on everything above \$2,000.

**Pulse intends to disclose stations that use special promotional devices to hypo their showing during rating weeks.**

The method: When informed of such "special activities," Pulse will ask the stations to describe the giveaway (or whatever it was) and publish the replies in the audience report.

**Meet network tv's latest pressure group:**

It's composed of seasonal advertisers—most of them specializing in the gift trade—and the object of their agitation is a **better break in discounts.**

The seasonal fellows contend that:

- The present discount structure in tv is really a **hangover from radio**—a system originally designed for such big advertisers as P&G and General Foods.
- **Equitable discount provisions should be made for year-in-and-year-out customers** who, because of the nature of their business, can use tv only at certain intervals during the year.

**Tv sponsors can get an idea of the dimensions of the commercial producing field via the seven-year progress of a representative firm—Eliot, Unger & Eliot.**

It started with a camera, now has an investment of \$600,000 in equipment. It gets between \$2,500 and \$15,000 per commercial. Once located in an apartment house, it now occupies three buildings and grosses \$2.5 million a year.



SPONSOR-SCOPE this week checked with each of the radio networks to find out what effect the upsurge in network buys has had on relationships with affiliates.

Here's a sum-up of what the networks say:

**ABC:** Defections, which for a while were like a chain reaction and in many cases involved change of ownership, have halted completely. The gaps have been filled pretty well.

**CBS:** No significant defections; hence no problem.

**MBS:** Drop-outs in Milwaukee, K.C., St. Joseph, and other places have been replaced. Many stations which preferred independence now are inquiring about Mutual's new contract and programing service.

**NBC:** Has same market lineup as prior to pullout of Westinghouse stations; also is again set in Buffalo and Allentown.

**Over-all conviction** expressed by the networks: Stations now are tending to see network radio in a better light—especially in view of the high costs of trying to program everything locally.

**U.S. Steel's Christmas radio promotion, Operation Snowflake, is going network.**

BBDO this week placed orders with ABC and CBS Radio for time and talent to be used for two weeks prior to the holiday. The expenditure all told will add up to \$50,000.

The blueprint to date looks like this:

**ABC:** Don McNeill, Monday through Friday; My True Story, Monday, Wednesday, Friday.

**CBS:** During the weekend (for women who work on other days) Galen Drake, Robert Q. Lewis, and Our Miss Brooks.

Estimated impact: 57 million family impressions, with each family reached 4.8 times. Operation Snowflake used spot radio in the two previous years.

**Stations that have watched the upbeat in network radio with terror and envy can take heart.**

An agency executive who instigated much of the network business this week told SPONSOR-SCOPE that local stations are beginning to counter with sales and programing ideas of their own.

"Instead of accusing the networks of swiping their spot business," he feels, "a number of stations are cultivating new types of accounts in our shop with imaginative and different gimmicks."

His postscript: "I don't see why more stations can't themselves produce concepts like 'Imagery Transfer' and dream up new ways of buying and using radio."

**CBS Radio continues to maintain a steady new-business rhythm.**

The past week's take includes:

- **General Mills:** Six five-minute spots a week on Impact; \$6,600 weekly.
- **Toni:** 10 seven-and-a-half minute units a week; \$20,000 weekly.
- **Good Housekeeping Magazine:** 10 seven-and-a-half minute units a week; \$20,000 weekly.

Additionally, Florida Citrus, Seeman Bros., Sara Lee Cakes and American Home Foods bought into the Arthur Godfrey show.

**Revlon continues to mix up its choice of programing types.**

Within the space of a week it's bought Walter Winchell's crime show (ABC TV) and three June segments of the Steve Allen variety show (NBC TV).

**National spot tv perked up handsomely among the bigger New York agencies last week with action from P&G (Tide) through Compton; McKessen-Robbins (Tartan) via DFS; Welch Grape Juice (R. K. Manoff).**

P&G will firm up its tv plans in a few days, but this year there is going to be a hangover. Here are the events behind it:

- 1) Daytime network tv is in pretty healthy shape these days.
- 2) That takes any potential panic or extraordinary concessions out of the rate situation.
- 3) But by this token, daytime tv is too high-priced for some of P&G's lesser brands.

It's too late to do much about that now, but that doesn't bury the problem for the future.

People close to the account say that P&G's main block in failing to grapple successfully with this quandary is a psychological one: It's still dreaming of the phenomenal big-circulation-low-cost days of radio when a new brand with a small expenditure could take off like a skyrocket.

The media world has changed (a serial which cost \$700,000 a year in radio would come to around \$3.5 million a year on tv) but P&G's media experts still nurture the hope that the networks will rescue them with a more economic rate plan.

ABC TV this year slashed daytime to a third the nighttime rate. But where P&G suspects it missed an opportunity is in not getting to NBC TV with a long-range plan before that network started on its daytime upsurge.

P&G will use 5 hours a week on NBC TV and 6¼ hours a week on CBS TV this fall.

In net billings the combination will run between \$17-18 million.

The earned discounts on CBS TV put P&G's daytime rate at 37½% of the nighttime gross rate, while the various discounts on NBC TV will reduce the cost on that network to a third of the nighttime gross rate.

But in terms of base rates, P&G still is buying daytime facilities at 50% of the nighttime rate.

Johns-Manville, which last sponsored Meet the Press, will be out of the air media picture for several months.

There's been a change in management, and the newcomers want to take a breather to determine both marketing and media direction. JWT is the agency.

The tempo of network tv buying for fall picked up rapidly this week. Add the following to your chart:

ADVERTISER	AGENCY	SHOW	NETWORK & TIME	PROGRAM COST
Alcoa	F&S&R	5-Star Theatre	NBC M 9:30	\$40,000
Goodyear	Y&R	5-Star Theatre	NBC M 9:30	\$40,000
Pillsbury	Burnett	The Big Record	CBS W 8	\$50,000
Oldsmobile	Brother	The Big Record	CBS W 8	\$100,000
Kellogg	Burnett	The Big Record	CBS W 8:30	\$50,000
U. S. Rubber	Richards	Navy Log	ABC Th 10	\$32,000
Buick	Kudner	Patrice Munsel	ABC Th 8:30	\$45,000
Lorillard	L&N	Court Last Resort	NBC F 8	\$28,000
Pall Mall	SSCB	Manhunt	NBC F 9	\$31,000
Quaker Oats	WBT	Jane Wyman	NBC Sa. 10	\$33,000

Other developments: General Foods, having dropped West Point, will sponsor Danny Thomas by itself on CBS TV Monday 9-9:30. Lever is looking for a show on CBS Tuesday 8:30, with JWT as the agency of record. The ABC Wednesday 8:30-9 niche will be occupied by a Bristol-Myers program.

For other news coverage in this issue, see Newsmaker of the Week, page 6; New and Renew, page 57; Spot Buys, page 62; News and Idea Wrap-Up, page 66; Washington Week, page 83; SPONSOR Hears, page 86; and Tv and Radio Newsmakers, page 92.





## Toss 'em! These may be all right for somebody who doesn't know what WDGY has done to Twin Cities radio

### LATEST (1957) NIELSEN

*WDGY has rocketed up!*

In March 1956	{ Station A:	515.2
	{ WDGY:	90.7

In March 1957	{ Station A:	254.3
	{ WDGY:	208.3

NSI Area Average audience,

(6 a.m.-6 p.m., Monday-Saturday)

★ ★ ★

WDGY first NSI Area—9 a.m.-6 p.m.  
Monday-Saturday

When 1957 figures are available (and they *are*) it stands to reason they are more significant than 1956 "history" especially when '57 data show things as of *now*.

The Nielsen "big-change" (shown left) is one instance. Another up-to-date fact: WDGY is first all day per latest Trendex. Yet another: WDGY is first every afternoon per latest Hooper . . . and per latest Pulse. In fact, Pulse gives WDGY an average rating of 6.0 (7 a.m.-7 p.m., Mon.-Fri.).

In every recent report, WDGY has a big first place audience story! Talk to Blair, or WDGY General Manager STEVE LABUNSKI.

**WDGY** *50,000 watts*  
MINNEAPOLIS-ST. PAUL

## The Storz Stations

*Today's Radio for Today's Selling*

TODD STORZ,  
*President*

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

**KOWH**  
Omaha

**WTIX**  
New Orleans

*Represented by John Blair & Co.*

*Represented by Adam Young Inc.*



## Get on the ball ...in San Antonio

The going is rough in San Antonio and South Texas without KONO, the No. ONE station that 88 national advertisers buy year after year.

KONO Radio sells best in this 51-county market because of the powerful

# 49%

## PENETRATION

in San Antonio's Home County  
(N. C. S. #2)

Want more information? Call  
your H-R or CLARKE BROWN  
man.

860 kc 5000 watts



SAN ANTONIO



Radio

## Timebuyers at work

**Anita Wasserman**, Lawrence C. Gumbinner Agency, New York, timebuyer for Filter Tip Tareyton, says: "I indulged in a lovely daydream today 'If all I had to do was buy time . . . ah!' Then I took a look at the mountains of papers in various folders and I snapped back to reality. Contracts that weren't right—confirmations that varied from orders, with spot costs that differed from original quotes, etc., etc. And, once the buying is over, you're engulfed by hundreds of pieces of paper that verify and bind up tight the campaign under way. If you're a good swimmer and have stamina, you can get through these rough seas and reach the shore—a clean desk. Then you plunge in again on a new tide. So, this is an S-O-S for avails that have all information on them—including ratings; packages when asked for: combination rates earned if you have a multi-product account; correct adjacencies: spot costs; and start and end dates easily visible. We also need prompt notification by the station of missed spots—why missed—and make-goods or credits for same. Enough! Fewer papers, clearer and more information—then we can all swim easily."



**Val Ritter**, Cunningham & Walsh, New York, buyer for Folger's Coffee, comments: "The timebuyer who wants to be can be more than a numbers juggler and become creative by looking for a little extra in his buys. He can view the commercial and get a better feeling for the campaign. He can attend meetings where the discus-



sion is on the more creative aspects and come in contact with the copywriter, production men and account executives. The feeling for the whole rather than his part alone can enable him to apply himself to his job with more assurance. If he knows the commercial, he can place it in an atmosphere more conducive to viewer interest. An abrupt change in commercial mood from the mood of the preceding program could be

disturbing to the viewer. It would be advantageous to place his spots next to shows whose commercials can be related to his product. For instance, a beverage commercial slotted next to program sponsored by a food advertiser. Naturally, these do not replace the basic considerations of ratings, coverage and audience, but they suggest that a creative approach is important to the buying function today."



# PIN POINT POWER GETS BEST RESULTS

Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates—with *no waste coverage*. W-I-T-H reaches 74%\* of all Baltimore homes every week—delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to provide a "steady stream" of sales results for you, too.

\*Cumulative Pulse Audience Survey



**Buy**

Tom Tinsley  
President

R. C. Embry  
Vice Pres.

# W-I-T-H

## C O N F I D E N C E

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.  
**Forjoe & Co.** in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.



**ZIV  
SHOWS  
RATE  
GREAT**

**TIME AFTER**



Meet James W. Seiler (above), Director of the American Research Bureau and eminent authority on program ratings. He is seen here as he selects a Midwest market for special review . . . one of the hundreds of markets in which ZIV shows consistent rate high.

In the photo at the left, ARB Tabulation Director, Kenneth Aurich, is supervising distribution of ARB's national diaries. In these diaries TV viewers record the facts behind the ratings we list on these pages.



**NOW READY  
TO MAKE  
RATING  
HISTORY!**

ZIV's **NEW, ALL-NEW** MYSTERY-ADVENTURE SERIES

"The **NEW** Adventures of  
**Martin Kane**"

starring Academy Award Winner  
**WILLIAM GARGAN**



Get Martin Kane in your market and you get the most firmly established mystery-adventure here. Wire or phone immediately for a look at a truly gripping audition and a comprehensive sales plan.



# TIME IN CITY AFTER CITY!

## "Men of Annapolis"

Starring the U. S. MIDSHIPMEN AND  
TOPFLIGHT HOLLYWOOD TALENT!

CHARLESTON, W. VA.

33.0

BEATS: I Love Lucy, Dragnet,  
Playhouse 90, What's My Line  
and many others ARB, Mar.  
'57.

IN NORFOLK

33.2

BEATS: Groucho Marx, Bob  
Hope, Perry Como, Dragnet,  
and many others. ARB, Mar.  
1957.

COLUMBIA, S. C.

22.2

BEATS: Ed Sullivan, I Love  
Lucy, \$64,000 Question, Play  
house 90 and many others  
ARB, Mar. '57.

IN BALTIMORE

25.1

BEATS: Dragnet, Phil Silvers,  
George Gobel, Sid Caesar and  
many others. ARB, Mar. '57.

## "DR. CHRISTIAN"

starring MACDONALD CAREY

BUFFALO

27.1

BEATS: Groucho Marx, Perry  
Como, Arthur Godfrey, Drag-  
net and many others. ARB,  
Feb. '57.

IN MOBILE

37.5

BEATS: Ed Sullivan, Groucho  
Marx, Jack Benny, Playhouse  
90 and many others. ARB,  
Feb. '57.

LAS VEGAS

33.9

BEATS: \$64,000 Question,  
Groucho Marx, Perry Como,  
and many others. ARB,  
Mar. '56.

IN SAN ANTONIO

27.0

BEATS: George Gobel, Steve  
Allen, This Is Your Life, Danny  
Thomas and many others.  
PULSE, Nov. '56.

## "Highway Patrol"

starring BRODERICK CRAWFORD

IN ROCHESTER

40.2

BEATS: I Love Lucy, \$64,000  
Question, Groucho Marx, Play  
house 90 and many others  
ARB, Feb. '57.

IN SEATTLE-TACOMA

37.6

BEATS: Ed Sullivan, I Love  
Lucy, \$64,000 Question,  
Groucho Marx and many  
others. ARB, Feb. '57.

IN SAN FRANCISCO

31.2

BEATS: Playhouse 90, Drag-  
net, Arthur Godfrey, Phil Sil-  
vers and many others. ARB,  
Jan. '57.

IN CEDAR RAPIDS-  
WATERLOO

56.5

BEATS: Ed Sullivan, I Love  
Lucy, \$64,000 Question, Per-  
ry Como, and many others.  
ARB, Feb. '57.

## "SCIENCE FICTION THEATRE"

IN PITTSBURGH

38.0

BEATS: Playhouse 90, Wyatt  
Earp, Arthur Godfrey, What's  
My Line and many others  
ARB, Jan. '57.

IN SAN FRANCISCO

23.9

BEATS: Arthur Godfrey, Lux  
Video Theatre, Steve Allen,  
Sid Caesar and many others  
ARB, Jan. '57.

IN PORTLAND

49.8

BEATS: Perry Como, Bob  
Hope, Playhouse 90, Disney  
land and many others. ARB,  
Nov. '56.

IN SEATTLE-TACOMA

22.1

BEATS: Arthur Godfrey, Play  
house 90, Phil Silvers, Lux  
Video Theatre and many  
others ARB, Jan. '57.

## "The Man Called X"

starring BARRY SULLIVAN

IN BALTIMORE

30.7

BEATS: Ed Sullivan, Groucho  
Marx, Perry Como, Playhouse  
90 and many others. ARB,  
Oct. '56.

IN JACKSON, MISS.

40.7

BEATS: Groucho Marx, Perry  
Como, Jack Benny Climax  
and many others. PULSE, Dec.  
1956.

IN BIRMINGHAM

35.8

BEATS: Groucho Marx, Drag-  
net, Climax, Jack Benny and  
many others. PULSE, Dec. '56

IN SAN ANTONIO

30.2

BEATS: Dragnet, Arthur God-  
frey, Steve Allen, This Is Your  
Life, and many others. PULSE,  
Nov. '56.

## "The CISCO KID"

starring DUNCAN RENALDO and LEO CARRILLO

IN BALTIMORE

25.4

BEATS: George Gobel, Lux  
Video Theatre, Sid Caesar,  
Ernie Ford, and many others  
ARB, Feb. '57.

IN SACRAMENTO

25.2

BEATS: Arthur Godfrey, Play  
house 90, Phil Silvers, George  
Gobel and many others. ARB,  
Feb. '57.

IN COLUMBIA, S. C.

38.9

BEATS: Ed Sullivan, I Love  
Lucy, \$64,000 Question, Jack  
Benny and many others. ARB,  
Mar. '57.

IN MOBILE

37.8

BEATS: Ed Sullivan, Groucho  
Marx, Lawrence Welk, Jack  
Benny and many others. ARB,  
Feb. '57.

Not just one survey, not just one month, but  
almost always! That's how often you find  
Ziv shows at the very top of the rating lists.  
So if you want the CONSISTENTLY BIG  
AUDIENCE of a CONSISTENTLY HIGH-RATED  
SHOW, join the big happy family of Ziv  
show sponsors.

FROM THE TOP NAME  
IN SYNDICATION . . .  
COME THE TOP SHOWS  
IN CONTINUING  
AUDIENCE SURVEYS!





# Sponsor backstage

## Look over your shoulder back to 1946

The Institute for Education by Radio-Television of Ohio State University in Columbus did me the honor this year of asking me to make the opening address at the Institute on Wednesday evening, May 8. By the time this sees print, the speech will have been made, unless something unforeseen and fatal happens to me between the moment I write this piece (Monday, May 6) and Institute time.



The theme of this year's Ohio State session is "This Is Broadcasting, 1957!", and I have been asked to open the proceedings with a 30-minute discourse on "What Happened to Broadcasting, 1946-1956." I have worked rather hard to prepare a paper, which I hope will have some interest and value for my listeners. I have not only rummaged around in my memory hour upon long hour, reviewing my own personal experiences and knowledge of the past decade, but I've also done a substantial amount of research. I have been so fascinated with this review that I have the feeling you might find this 10-year look over your shoulder worth reading.

### Congressional investigations brewing in 1945

Some things haven't changed at all. For example, just before the decade dawned, in the summer of 1945 Representative Emanuel Celler, Democrat from New York, was demanding that the Federal Communications Commission crack down on broadcasting. Radio programs, said the Congressman, featured too much boogie woogie, and besides they were too corny. And this very week the honorable Mr. Celler released an as yet unendorsed report of his House Anti-Trust Subcommittee objecting to a number of network practices like "must buy" stations, option time, etc. and warning of legislation to correct same. Congressman Celler continues, too, to interest himself in the nation's popular music picture, since his report details the many unfair advantages he believes BMI to have over ASCAP.

But by and large the past 10 years saw more drastic change, more spectacular development in the broadcasting industry than has possibly been seen in any other American industry in a like period. In February of 1946, to illustrate, General Mills allocated close to \$5 million to radio. This represented slightly more than one half of the total General Mills advertising budget. But less than five years later in July of 1950 the Association of National Advertisers launched a fierce and successful drive to force network radio to cut its nighttime rates. Led by the Columbia Broadcasting System, the networks soon slashed their nighttime rates until they were virtually on a par with daytime.

An even at the reduced rates the last half of the decade saw radio devising new small segment, low cost sales concepts and selling plans. Records and transcriptions ceased to be a dirty word around

## TWO HITS and NEVER A MISS

popular music stations  
BAKERSFIELD and LANCASTER ) CALIFORNIA

<b>KBIS</b>	<b>KBVM</b>
SOUTHERN SAN JOAQUIN VALLEY	ANTELOPE VALLEY
447,000	91,000
POPULATION	
\$580,282,000	\$102,000,000
RETAIL SALES	

---

COMBINED 2 MARKETS TOTAL } POPULATION... **538,000**  
RETAIL SALES... **\$682,282,000**

*Represented: Adam Young, Inc.*

BUY BOTH STATIONS  
KBIS, and KBVM  
FOR COMBINED RATES  
LESS 10%





FROM 6 TO 9 AM  
IN THE  
NATION'S CAPITAL,  
AL ROSS IS THE

**NEW SPEAKER**

**OF THE HOUSE!**

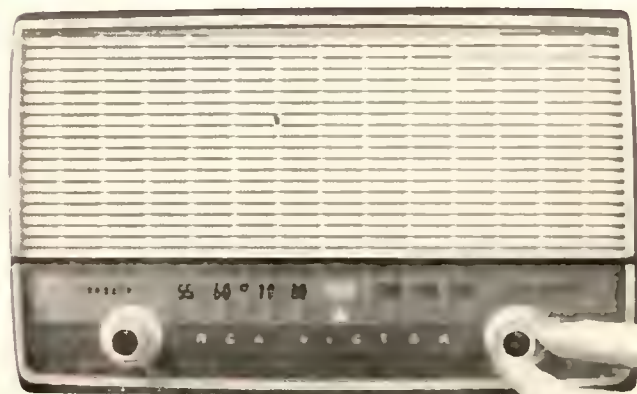
Today in the nation's Capital, Nielsen\* proves most radios are tuned to WRC.

Take the early morning for example, from 6 to 9 am, Monday through Friday. WRC's Al Ross is far and away the most popular man in this time period with Washington radio listeners. His "Timekeeper" show wins a 40% share of the *total* station audience, 63% *greater* than the second station's.

And for most of the day and night, Nielsen now tells the same kind of story about WRC's audience advantage. For the total week WRC wins an average 33% share-of-audience, 32% *greater* than the second station.


In Washington's 17-radio-station market, such an overwhelming vote of confidence carries over in force to WRC-advertised products. Let Al Ross on WRC Radio speak for you in the nation's Capital... just as he does for 64 national and local advertisers.

\*NSI Report—Washington, D.C., Area—January 1957



**WRC·980**

WASHINGTON, D.C.

SOLD BY  SPOT SALES



77%

MORE audience  
in Lansing

20 to 1 power

5000  
LIVELY WATTS

Feb.—Mar. '57 Hooper  
In Lansing Shows  
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.— 12 noon	58.9	26.6
12 noon— 6:00 p.m.	54.6	32.7

LANSING  
MICHIGAN

More listeners than  
all other stations  
heard in  
Lansing combined\*

\*Jan. thru Mar. average  
C. E. Hooper, Inc.



WILS

music news sports

Represented Nationally by  
Venard, Rintoul & McConnell, Inc.

the radio networks, due to the willingness of the American Broadcasting Company to carry a transcribed show sponsored by Philco and starring Bing Crosby. The deal did specify that if the ratings of the show fell under a certain figure, der Bingle would agree to do the balance of the shows live. But the ratings held up, and in February of 1949 NBC discarded its rule against playing transcriptions on the network.

This last 10-year span also saw the CBS talent raids against once all-powerful NBC. Abetted by some brilliant tax lawyers William Paley dangled multi-million dollar capital gains deals in front of some of General Sarnoff's finest audience-getters, and in reasonably rapid succession lured Jack Benny, Edgar Bergen, Red Skelton and several others over to 485 Madison Avenue, in some cases (Benny-American Tobacco, for example) complete with sponsor. All this transpired in late 1948 and early 1949.

But as has been indicated network radio came upon rough days. Television moved in and blitzed it along with movies and magazines, sports and conversation. Remarkably enough independent, non-network affiliated radio, not only rode out the television storm, but prospered as it had never prospered before. A few columns back I mentioned the incredible amount of spot business every station I visited in 18 different cities was doing.

#### Radio stations come high and sell fast

And the trade press has been choked with reports of the high traffic in radio station sales. Maybe the two recent record-breakers in the station sales category tell the story best. DuMont, which couldn't quite make it as a television network, bought New York's leading independent, WNEW, for \$7.5 million from a group of gents headed by William Buckley. Mr. Buckley and his friends had paid \$4 million for the station just a few years earlier.

And Westinghouse, shortly after severing its network radio affiliations with NBC, bought Chicago's leading independent station, WIND, for \$5,300,000. And this in an era when television zoomed to greater gross billings than all of radio combined. In 1954 tv did \$595,000,000 as against radio's \$449,500,000. This was the first year that the combined broadcasting business topped the billion dollar mark.

With so little space left, it's a little foolish to get into developments in television over this past decade, but a quick outline will serve to recall the tremendously exciting growth of the medium since 1946. In November of that year Bristol-Myers sponsored the first network tv show, a two-station hookup via NBC for a show called *Geographically Speaking*. A few months ago CBS TV claimed, without getting too much of an argument, that 100,000,000 people saw its telecast of the Rodgers-Hammerstein *Cinderella*.

It was in that same year that Zenith's Commander E. F. McDonald, Jr. wrote a piece in the now defunct *Collier's* magazine, maintaining that advertising alone would never be able to support television, that pay-tv was essential and inevitable. That same 10-year span saw the battle between CBS mechanical and RCA electronic color tv with the latter victorious after CBS won several important early rounds. But more in subsequent columns on video's breathtaking last 10.



pick a number from

1 to 723

No matter how many feature films your station programs, MGM-TV has a plan to fill your needs—a plan that will bring you *higher audience ratings* and *bigger sales increases* than you ever imagined.

For “one-time” impact, choose single pictures, individually priced in keeping with their fabulous audience appeal.

Or, for maximum economy, choose one of the already-packaged groups, consisting of from 100 to more than 700 titles of the greatest motion pictures ever produced.



Write, wire or phone  
now to determine if  
your market is still  
available.

**MGM-TV**  
A SERVICE OF  
LOEW'S INC.



701 Seventh Avenue, New York 36, N. Y.  
Richard A. Harper, General Sales Manager

MGM... the fabulous features that  
started the revolution in ratings!





WHERE'S  
YOUR  
COMMON  
SCENTS?



The human nose is being pushed around! It can't be sure of anything any more. And Science is to blame! Men spend long hours in laboratories, inventing magic formulas for removing the natural odor of things. Others take equal time to devise ways of introducing fragrances and flavors into places where they never existed. A nose for news might detect a trend.

It's got to stop, say we! Let things be as they really are!

We're doing our bit. In "The Silent Service," our syndicated TV film series about the men who man the nation's submarines, we really plumb the depths. We go to extraordinary lengths—on location, in fact—to capture that true briny flavor. Why, you can practically breathe the diesel. The salt spray stings to high heaven. The pitch and roll, the sweat and grime, the sights and sounds and smells—they're all there, all real. And some scientist thinks he's going to filter the breath of reality out of our series? Well, we'll see him inhale first!

And we've got friends, too. CNP, as more and more people are finding out, insists on giving local, regional and spot advertisers first crack at first-class product. But do you suppose for one minute that this is the reason "The Silent Service" has now been bought in more than 100 markets, including 21 of the country's top 25? Nonsense! With "The Silent Service," it's the zesty savor of reality that gets 'em!

NBC TELEVISION FILMS a division of  
**CALIFORNIA NATIONAL PRODUCTIONS, INC.**

**BAKERSFIELD, CALIF.**  
**THE NATION'S**  
**74th**  
**MARKET**  
**IS SEPARATED FROM**  
**LOS ANGELES BY**  
**THE TEHACHAPI**  
**SOUND BARRIER**



The 8,000-foot Tehachapi Mountain Range is nature's own "sound barrier" between Bakersfield and Los Angeles. PROOF: No Los Angeles Radio Station has ever appeared on any recent Bakersfield Radio Area Survey.

**BAKERSFIELD RADIO MUST BE  
USED TO EFFECTIVELY REACH  
BAKERSFIELD BUYERS**

**... USE RADIO**  
**KGEE**  
**Bakersfield's Best Radio Buy**

**KGEE DOMINATES**

7:00 A.M. - 12:00 Noon	
KGEE .....	22.8%
2nd station .....	16.1%

12:00 Noon - 6:00 P.M.	
KGEE .....	30.1%
2nd station .....	14.5%

(C. E. Hooper, Inc.—Oct.-Nov., 1956)  
Share of Audience

**FOR COMPLETE KGEE STORY**  
Call  
**George P. Hollingbery Co.**  
Herb Wixson, Station Mgr.

**BE CAGEY—BUY K-GEE!**

## Women's week

**Help wanted?** This month a woman became head of advertising's oldest employment agency—Walter A. Lowen Placement Agency. Ruth Lowen, daughter of the founder, took over the business 6 May from her father who's retiring.

In Lowen's 37-year history the stock of women in advertising has definitely risen.

"But even today, only one woman for 20 men gets a job paying \$10,000 or more a year. Under \$10,000 the ratio shifts to one woman for every five men," Ruth Lowen told SPONSOR.

How can a woman get around the boss' fear she'll soon leave to raise a brood?

"Play it by ear," says Ruth Lowen. "Women executives have learned to do this. Women under 25 starting out in business just have to convince the men they want a career, not a manhunt."

**Women's longing and drug sales:** Phrasemaker Florence Goldin pegged women into four groups for drug manufacturers at a Toilet Goods Association meeting.

**Twiggings**—girls between 12 and 18; they're experimenting, looking for new things.

**Huntresses**—from 18 until they marry, they're perfectionists facing the most competitive battle of their lives. "They'll switch cosmetics brands until they score a hit," Florence says.

**Wife**—now the woman is economy-conscious, looks for easy-to-buy products on super market shelves.

**December bride**—she has money for the promises of youth.

A beauty and fashion coordinator, Florence Goldin is both a wife and the only lady v.p. at Grey Advertising.

**Is "suburban man" obsolete?** Wives of admen who've been thinking of themselves as suburbanites or exurbanites might as well revise their thinking. According to the latest socio-psychological study, chances are they're "interurbanites."

Mrs. Interurbia, says the study, "is an expert in understanding others, examining motives, analyzing behavior."

The interurbia study, conducted by J. Walter Thompson, Yale University and *Fortune*, says more and more Americans today live in virtually linked metropolitan areas.

The vast majority of admen live in the 14 interurbias throughout the country.

What's Mr. Interurbia like, according to JWT, Yale and *Fortune*?

1. He's above the national average in desire for achievement, desires to rival and surpass others.
2. He needs to dominate other people.
3. He's more willing to talk about sex and less strict in attitudes.
4. He likes to be the center of attention. Vanity and self-dramatization are stronger in him than in the non-interurbian.
5. He's more aggressive and does not mind change.



# 100,000,000 Americans Go Places And See Things!

*Sell this 17 billion dollar market\* with*

## VAGABOND

THE BIGGEST PLUS

**First run on a  
tested<sup>†</sup> show—  
at a low cost  
per thousand!**

†Station KCOP Los Angeles 13.5 ARB

\*Research report available on this fabulous travel market. See the eye-opening figures for yourself. (They include almost all your potential VAGABOND viewers.)

Reach the 100,000,000 Americans who are traveling the year round. These are the inquisitive, probing, sightseeing Americans visiting historical sites, famous monuments, national parks and vacation lands in every state and country on the continent. There is concrete proof that the greatest travel boom in history is HERE AND NOW!

- Americans spend 17 Billion Dollars for vacations annually.
- Americans are on wheels — rolling along in over 41 Million autos.
- Americans on the move take advantage of their travel opportunities —  $\frac{2}{3}$  of all wage and salary earners are eligible for annual paid vacations.

With all America in the travel mood — VAGABOND gives you THE ONLY SHOW WITH THIS HUGE READY-MADE MARKET. Take your audience where it wants to go in North America — to the lively playgrounds of the U.S.A., to the nostalgic cities where history was made, to the Oregon rapids, to the famous ski resorts, to the National Parks of the Golden West, to gay, colorful Mexico, to beautiful, romantic Hawaii.

Tune in all Travel-Minded America with Vagabond



**OFFICIAL FILMS INC.**

25 West 45th Street • New York 36, New York

REPRESENTATIVES IN:

Beverly Hills • Chicago • Dallas  
San Francisco • St. Louis • Boston  
Minneapolis • Philadelphia  
Atlanta

Produced by Bill Burrud Productions.







Chemical plants on the Ohio River banks draw pure, high quality rock salt from deep beneath the surface. The salt is ideal for the manufacture of chlorine and caustic soda, important ingredients in a wide variety of chemical products. Columbia Southern, Allied Chemical, National Aniline and Mobay Chemical are among the major chemical companies now operating in the Ohio Valley. In the past three years, chemical-plant construction in the WWVA area has passed the \$100-million mark.



Wheeling, the gateway to the midwest, is the focal point for retail sales, wholesale distribution and manufacturing in the area. Located on the banks of the beautiful Ohio river and on National

## THE BOOMING OHIO VALLEY AND WWVA



In the Wheeling area lies the nation's only natural supply of coal sufficient for power production necessary for aluminum plants in the eastern United States. Here is the world's largest stripping shovel operated by the Hanna Coal Co. New coal processes now make Ohio Valley power available at prices competitive with Hydraulic power. Projected underground mines fan out for 30 miles from the Wheeling area.

Generating facilities in and near Wheeling were increased by 1,100,000 KW during 1953-54, the greatest power-increase in the nation. Still more is needed every year. By 1958, power generating facilities in the WWVA area will be increased by another 1,000,000 KW.







rd. Route 40, Wheeling is the natural hub of a prosperous  
ce state market. In the foreground is Wheeling's new multi-  
ion dollar Fort Henry Bridge.



Steel flows into ingot molds every day in the big steel mills in the Wheeling district. In 1955, the two major Ohio Valley steel industries paid out more than 160 million dollars in wages, an increase of more than 15% over 1954 and expansion is continuing. By National Steel, of which Weirton Steel is a major division, more than 20 million dollars will be spent in expansion by 1957. Wheeling Steel's current program calls for 65 million in expansion.

Coal from the hills, salt from the earth and water from the river make the Wheeling-WWVA area the nation's fastest growing industrial region. Here more than One Billion Dollars has been spent in the past five years for plant-expansion and new construction. **AND A BILLION MORE IS PLANNED FOR THE IMMEDIATE FUTURE!**

For more than 30 years WWVA, the Friendly Voice, has been the area's leading radio station, the **ONE** advertising medium dominating a 2.2 billion-dollar market.

Surveys prove this dominant leadership again and again. In the most recent AREA PULSE, 13 counties surrounding Wheeling were measured. In every instance WWVA was the favorite station by a wide margin. WWVA ranked first in every quarter-hour surveyed from 6:00 am to 12 midnight, seven days a week. Every hour, every day, WWVA topped them all.

**THE WHEELING AREA . . . a BOOMING STORER MARKET . . . best served, and best SOLD, by WWVA.**



**STORER  
BROADCASTING  
COMPANY**

<b>WSPD</b> Toledo, Ohio	<b>WJW</b> Cleveland, Ohio	<b>WJBK</b> Detroit, Michigan	<b>WAGA</b> Atlanta, Georgia	<b>WBRC</b> Birmingham, Alabama	<b>WWVA</b> Wheeling, W. Virginia	<b>WGSS</b> Miami, Florida
<b>WSPD-TV</b> Toledo, Ohio	<b>WJW-TV</b> Cleveland, Ohio	<b>WJBK-TV</b> Detroit, Mich.	<b>WAGA-TV</b> Atlanta, Ga.	<b>WBRC-TV</b> Birmingham, Ala.	<b>KPTV</b> Portland, Me.	<b>WGSS-TV</b> Miami, Fla.

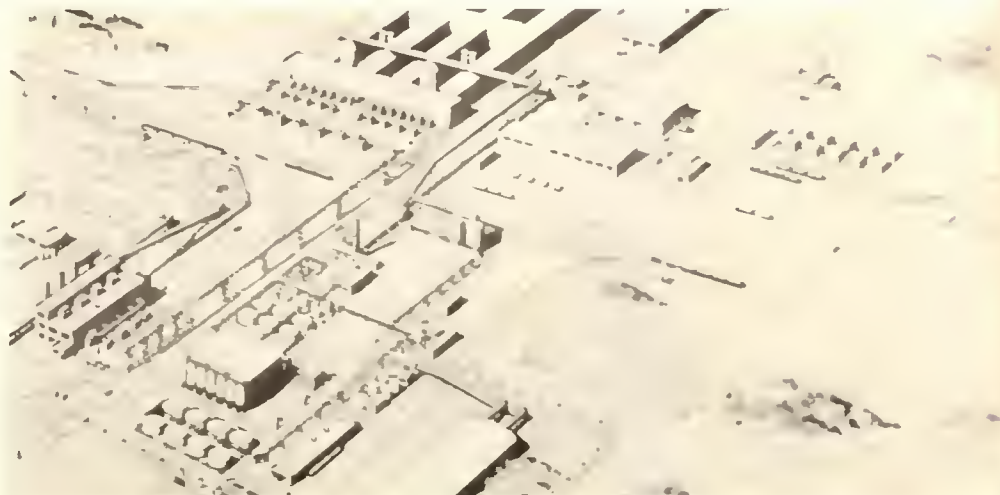
**NEW YORK—625 Madison Avenue, New York 22**

**SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498**

**SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689**



Ohio River provides Wheeling industry with low cost transportation for 90% of the nation's population. Annual Ohio River shipping is now estimated close to 85 million tons. Railroads plan \$20,000,000 for improvements to meet the WWVA-area's booming industry.



Recent influx of primary aluminum manufacturing means hundreds of new plants to process and fabricate the product. On Mathieson's new 250-million-dollar basic plant is the world's first fully-integrated aluminum plant—so huge that new coal fields and power plants are being constructed to serve it. Result: Thousands of new jobs and new families for the WWVA Market.





Handy Bookmark Series

## FLEXIBILITY

There are all kinds, but in Los Angeles television the advertiser who takes the cake is the one able to move quickly and grab opportunities.

With KTTV, the flexible independent, the ability to move quickly is normal, even innate. That's why KTTV has time and again improved its advertisers' positions in television by swift, fortuitous moves of programs into opportune time periods.

That's why, also, KTTV is the first—and the last—place to check before you decide on TV in Los Angeles.

KTTV's flexibility is the perfect complement to the turbulence that is Los Angeles television.

In L.A. TV, be a flexible buyer.

**KTTV**  
Los Angeles Times-MGM  
Television

Represented nationally by **BLAIR-TV**

Keep your place  
in Los Angeles  
with KTTV

## 49th and Madison

### Stoopnagle story

Noting many amusing bits in SPONSOR, thought you might get a chuckle from one of the most uproarious incidents I've encountered in radio.

Some years ago, I was producing and directing Col. Stoopnagle's Quixie-Doodle Quiz, sponsored by Mennen. I was in the control booth, giving signals to my assistant on stage, Sid Nameless (he's now a prominent advertising executive).

Near the end of one show, Stoopnagle started milking a funny contestant. We were running out of time, so I signalled to Sid to speed up the Colonel. Sid revolved his hand toward Stoop, with the classic speed-up signal. Stoop ignored him. I signalled harder to Sid, who signalled faster to Stoop. No result.

Stoop still paid no attention. In complete desperation, Sid turned to the front of the stage—and revolved his hand hysterically AT THE AUDIENCE!

Samm S. Baker,  
Executive Staff,  
Donahue & Coe, New York

P.S. Me? I managed to cut to the closing commercial and sign-off, just before I collapsed with laughter.

### That tower looks familiar

While carefully perusing the April 6 issue of SPONSOR, I was delighted to come across a photograph of our magnificent 670 foot tower (page 30). I'm glad that you decided that our tower was so representative of the television industry that you chose it for this particular article.



We're always glad to have pictures of our facilities in the leading trade publication and a small six-point credit line would also make us most happy.

R. A. Fillmore, manager, advertising  
& promotion, WBUF, Buffalo

### E.T. Co. very much alive

A famous wit, on reading an untimely report of his death, was said to have  
(Please turn to page 35)





**J**. H. Whitney & Company announces the formation of the Corinthian Broadcasting Corporation to coordinate the management policies of its stations.

The television stations are WISH-TV Indianapolis, WANE-TV Fort Wayne, KOTV Tulsa and KGUL-TV Galveston, serving Houston.

The radio stations are WISH Indianapolis and WANE Fort Wayne.

All are CBS affiliates.

“Always to be best,  
and distinguished above the rest”



HOMER, 900 B. C.

*Responsibility in Broadcasting*

**CORINTHIAN BROADCASTING CORPORATION**

630 Fifth Avenue, New York 20, N. Y.

WISH & WISH-TV Indianapolis, WANE & WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston





# KOTV

KOTV has more viewers  
in the rich **Tulsa** market  
than all other stations  
combined.\*



CBS Basic Affiliate  
Represented by Petry

\*TOTAL WEEK (ARB, FEB. '57, AND NCS #2)



# KGUL-TV

KGUL-TV now leads all other stations in the **Houston area ARB\*** and is the only station delivering city-grade signal in both Houston and Galveston.



CBS Basic Affiliate

Represented by CBS  
Television Spot Sales

\*TOTAL WEEK (ARB, FEB. '57 AND HOUSTON-GAL  
VESTON TELEPULSE, JAN '57)

**CORINTHIAN STATIONS** *Responsibility in Broadcasting*

ISH & WISH-TV Indianapolis, WANE & WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston



# WISH-TV

WISH-TV has more  
viewers in **Indianapo-  
lis** than all other stations  
combined.\*



CBS Basic Affiliate  
Represented by Bolling

\*TOTAL WEEK (ARB, JAN. '57, NSI AREA, DEC. '56,  
TELEPULSE, OCT. '56)



# WANE-TV

WANE-TV now leads  
in the billion dollar all-  
UHF Fort Wayne market.\*



CBS Affiliate

Represented by Petry

\*TOTAL WEEK (15 COUNTY FORT WAYNE AREA  
ARB, FEB. '57)

ORINTHIAN STATIONS *Responsibility in Broadcasting*

H & WISH-TV Indianapolis, WANE & WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston

RADIO

WISH

Indianapolis

WANE

Fort Wayne

Serving the radio needs of  
these two major Indiana  
markets.



CBS Radio Affiliates

CORINTHIAN STATIONS *Responsibility in Broadcasting*

WISH & WISH-TV Indianapolis, WANE & WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston



remarked that reports of his passing were grossly exaggerated.

This remark would be the understatement of the decade if applied to the implied non-existence of Standard Radio Transcription Services of Chicago by the omission of this company's name from the list of service companies to the broadcasting industry in the NARTB convention issue of SPONSOR. We would like to point out why our deep resentment of this omission is justified:

First of all, the Standard Program Library of transcribed music is still one of the greatest, both quality and selectionwise, and it has the added advantage of being available for outright PURCHASE either as a complete library or a partial. It contains over 5,000 musical selections plus approximately 450 jingles and commercial aids, and this latter group may be leased separately.

Then, our SOUND EFFECTS Library, consisting of 214 discs, is unquestionably the most complete and finest collection of sound effects; while our new LAWRENCE WELK LIBRARY package is an outstanding collection of 212 of Welk's best—with Welk voice tracks. This is a most economical buy—with no tie-ins.

Last, but not least, SHORTY TUNES, the recording of 20 top pops and standards by leading bands and combos—all instrumental—offered to subscribers on a monthly subscription basis without a long-term contract, was a Standard innovation in the field of a complete service of short selections for special broadcasting needs.

WE ARE VERY MUCH ALIVE AND KICKING.

Otherwise, I believe SPONSOR is an excellent publication.

M. M. Blink, *president, Standard Radio Transcription Services, Inc., Chicago*

#### TV Guide guided

In case you haven't seen TV Guide for the week of May 4 through 10, our editorial is based on facts from SPONSOR.

Liz Troughton, *promotion manager, TV Guide, Chicago*

• TV Guide editorial quotes information on network show failures which appeared in SPONSOR-SCOPE and Wrap-Up, 13 April.

## Gulf Coast Texans can and do buy more

Over THREE  
BILLION dollars spent  
annually in retail  
sales by residents in  
KTHT's coverage area.  
Get your share.  
Buy Houston's  
"most-for-your-money"  
station, KTHT.



**SELL  
THEM  
ON**

MBS for  
Houston and  
South Texas  
  
Represented  
Nationally  
by Paul Raymer

**KTHT**  
5000 W 790 KC

*Spring has sprung  
in Providence, R. I.*

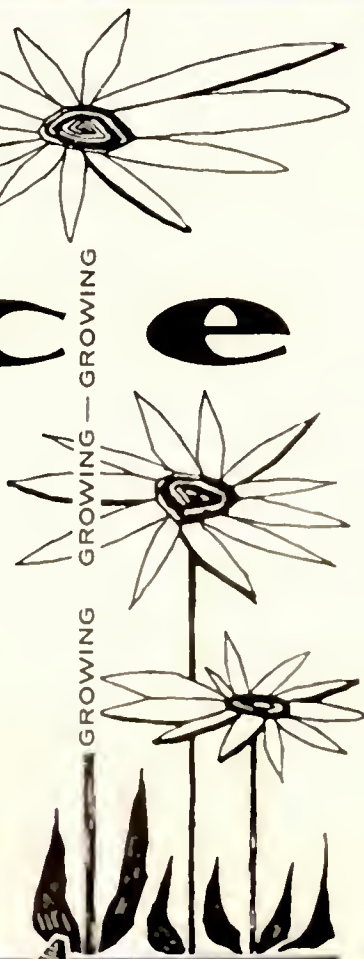
**WICE**

- afternoon audience grows **324%**
- morning audience grows **297%**

WICE is now either **first** or **second** in audience in 16 daytime quarter hours.

... in just **6 months** of Elliot programming

Source: C. E. Hooper, Jan.-March 1957



**The ELLIOT STATIONS**  
great independents • good neighbors

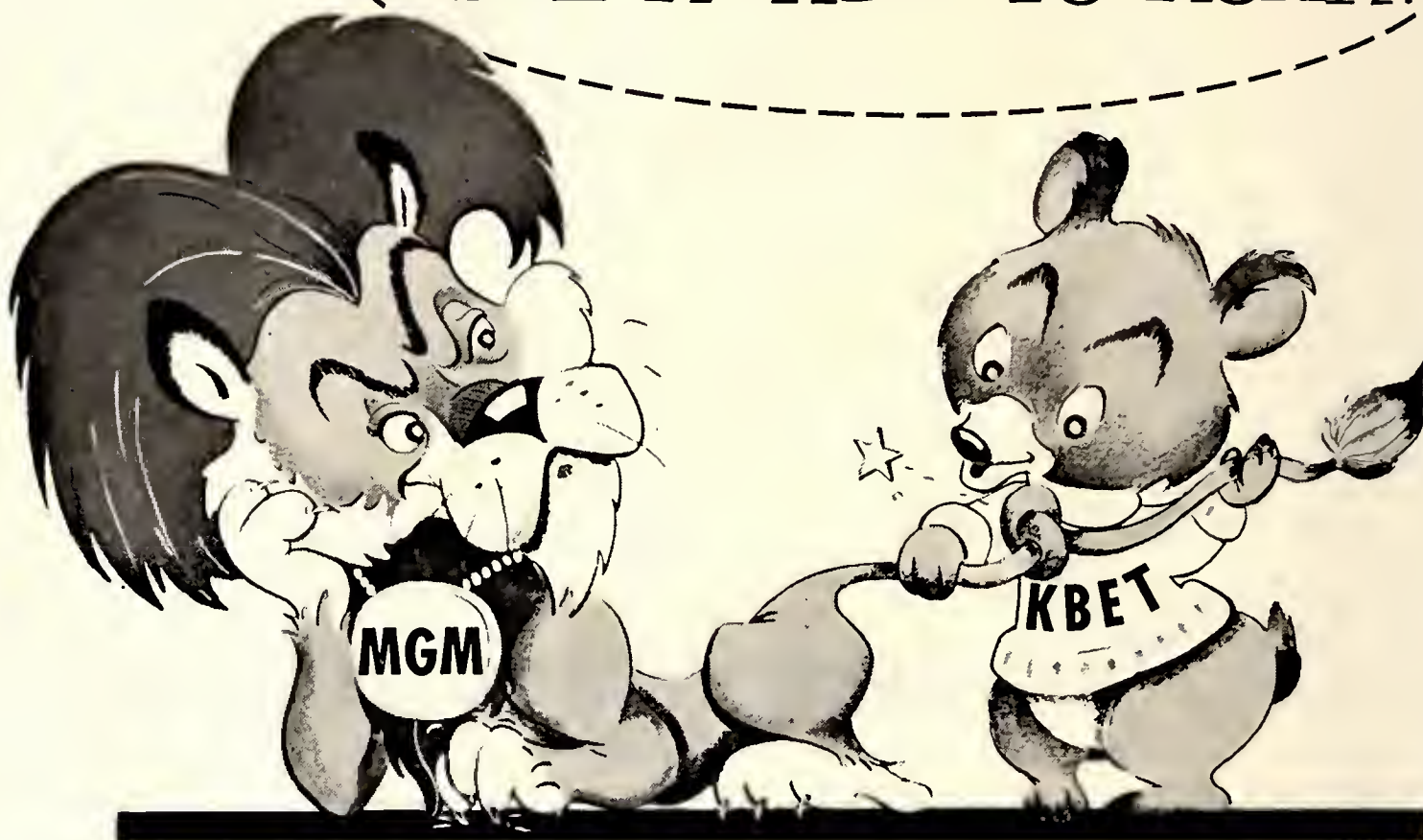
**TIM ELLIOT, President**

Akron, Ohio - **WCUE**

**WICE** - Providence, R. I.

National Representatives The John E. Pearson Co.

KBET TV & "LEO"  
 (forgive the 2nd billing, M-G-M)  
 ARE READY TO ROAR!



KBET-TV is now the only station capable of bringing the greatest proven movies to California's Central Valley, 52 weeks every year...

... with exclusivity on MGM pictures in KBET's entire coverage area! The first and only Northern California station to buy the entire huge MGM film package.  
 ... PLUS exclusivity on almost 800 RKO features.  
 ... PLUS hundreds from Warner Bros., Columbia,

20th Century-Fox, David O. Selznick, United Artists and other major film companies. A total of over 1700 tremendous motion pictures not yet shown in the Sacramento-Stockton market — more than twice as many as all of KBET's competitors combined!

\*"GREAT MOVIE"  
 nightly at 10:00 and  
 Sunday afternoons



**TOTAL AREA  
 SET COUNT**  
**401,097**

\*MOVIE MATINEE  
 Monday through  
 Friday, 4:00 p.m.

# KBET-TV

# CHANNEL 10

## SACRAMENTO

## CALIFORNIA

BASIC



CBS OUTLET

Call H-R Television, Inc. for Current Avails





Advertisers worry about commercial impact in traffic hours, yet insist on those hours. Broadcasters are caught in the middle

**W**hich is better for the advertiser: a slot with a 6 rating and two commercials in it or a slot with a lower rating but only one commercial in it?

This is the simplest way of stating a question that plagues both clients and agencies today. Is radio over-commercialized? Is it crowding a disproportionate number of announcements into a time segment? If so, is the multiplicity of announcements canceling out their effectiveness?

Certainly the concern of advertisers is reasonable. And many station men are themselves deeply concerned.

In the two hours between 7 and 9 a.m., SPONSOR monitored one station

whose programing included a 15-minute sponsored segment. Not counting the latter, the remaining hour and 45 minutes was filled with 50 mixed announcements. On another show, between 10:45 and 11 a.m., were aired 10 announcements consisting of four one-minutes, four half-minutes and two 20-seconds, or a total of six minutes and 40 seconds commercial time within a 15-minute period. This is twice the maximum number of commercial minutes prescribed for a single sponsor within the same time period by NARTB in its "Standards of Good Practice for Radio Broadcasters."

This jam-packed schedule is an ex-

treme case. But it's by no means an unusual one. For stations today are in the focus of intense pressure to get advertisers into the so-called "prime-time" blocks (see "Don't be prime-time blind," SPONSOR 16 March).

Arthur Pardoll, media group director at Foote, Cone & Belding, told the Connecticut Broadcasters Association at a recent meeting: "Many of us are becoming justifiably alarmed about over-commercialization. When 20 or more one-minute and 20-second commercials are crowded into an hour, the effectiveness of radio is seriously vitiated."

The same concern moved Wm. Esty

**Over-commercialization, if it really does exist, can only be licked by better programing plus less client insistence on "prime times"**

Co. in January to request logs from those stations on which it was scheduling announcements. "We only asked once for these logs," said Dick Grahl, Esty's radio-tv buyer, "and got an excellent response. What's more we got a lot of letters from stations complimenting us on what we were doing."

"We did it," Grahl explains, "because we're interested in spot radio. We think it's a fine medium. We don't want anything to happen to diminish its effectiveness. At the same time, we've got an obligation to our clients which we pass on to the stations for fulfillment."

The logs showed up a variety of practices—good, bad and indifferent. There were cases of double-spotting or of "inadequate separation" between commercials for competing brands. They also showed that there are a lot of stations that stick to their guns, station that will turn away advertisers rather than jam them into too little time.

Grahl feels this is one way to lick the problem. "The stations have got

to have some policy to turn down business when they're 'sold out.' The radio advertiser must just wait for an opening in the same way that a print advertiser may have to wait for the back cover of *The Saturday Evening Post*."

Esty was not the only agency to request station logs. In Chicago, the Shaw Company recently sent out a call for them. And while Esty has requested no more logs since January, its field force is still monitoring stations, as are many of the other top advertising agencies.

"Our people in the field," says Ray Jones, all-media buyer at Y&R, "are constantly on the watch for bad spotting practices. Whenever they turn up, it means a call on the station or a report back here to the agency."

Not only are stations monitored by agencies, but they are monitored by competing stations in their areas. Such policing within the broadcasting industry itself has turned up such extreme examples of "commercialism" as run-

ning competitive advertisers hack-to-back and clipping 15 to 30 seconds off 60-second commercials in order to crowd more into a time block.

On the other hand, it must be remembered that some of the agencies which criticize such practices—justifiable as such criticisms are—are themselves guilty of what, in auto accident cases, is often termed "contributory negligence." Their insistence, or their clients' insistence, on getting into the so-called "prime time" morning shows is sometimes backed up with a good deal of pressure. Such pressure has been known to take the form of an ultimatum: "Get us in there between 7 and 9 a.m. or else." "Or else" can be a weighty club if the client happens to be using a 15-minute across-the-board participation in the afternoon.

"It seems that the loudest complaints against the problem of over-commercialization of radio in popularized times—if there is such a problem—are from the very advertisers who demand saturation schedules in such times exclusively," says Paul R. Weeks, vice president and partner of H-R Representatives, Inc.

"Tv," says Weeks, "appears to run multiple spots in succession and advertisers don't seem to feel it cuts their effectiveness. Outdoor advertisers seemingly do not complain if there are six to 10 billboards in a group. Classified advertisers don't seem to care if there are a couple of hundred ads on a single page with no editorial content between them. Display advertisers in newspapers don't seem to worry how many ads, all selling soft lines or either of the hard lines—liquor or appliances—appear on the same page. We can only conclude it must be the tremendous effectiveness of the audible message that singles radio out from all other media for this attack."

There are others who feel radio may well be the least commercialized of all media.

An hour radio show containing 15 minutes of commercial time might be said to have a ratio of 25% advertising to 75% programming. The usual rule of thumb for magazine make-up is 60% advertising to 40% editorial content or more. The inside pages of an eight-column daily newspaper may well consist of seven columns of advertising, or a ratio of 87½% advertising to 12½% editorial copy. Even if an hour-long radio show contained 30 one-minute announcements, or a 50-50 ra-

## BUYERS' VIEWPOINT

### Arthur Pardoll

Hoote, Cone & Belding

"Let stations start using NARTB Code as a guide. In an hour music show, 18 commercials is plenty. 15 minutes should see separate rival products."

### Dick Grahl

Wm. Esty Co.

"Stations have got to have courage to turn clients away when full. And radio advertisers must wait for a slot as for cover of *Saturday Evening Post*."

### Jerry Sachs

Doyle Dane Bernbach

"Ads strung together are not programing—they're a shopping guide. Advertisers must stop clamoring for 'prime time,' stations must sell all hours."

## SELLERS' VIEWPOINT

### Ralf Brent

WIP, Philadelphia

"To lick overcrowding, stations might charge premium with guarantee against double-spotting, advertisers must spread beyond traffic hours."

### Paul Weeks

H-R Representatives, Inc.

"Retention is influenced by many factors other than number of different impressions. It is too easy to generalize about commercial load of show."

### Wells Barnett

John Blair

"Solution lies in good programing which, of course, includes slotting of announcements. Radio is less commercialized than any other media."



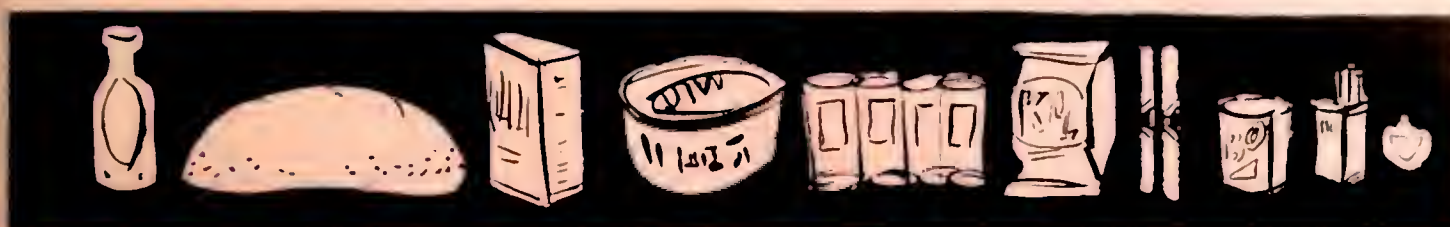
## NUMBER LIKING SHOW DROPPED ONLY 9% AS COMMERCIALS DOUBLED

### TEST I. Audience exposed to 45-minute show, five commercials



INDEX  
**100**

### TEST II. Then exposed to 10 commercials in same show



**91**

Schwerin Research Corp., in 1949, measured for a radio network the effect of increasing the number of commercials in daytime programs. The above chart is based on a key pair of these tests. What Schwerin did was to run matched-sample tests in the same show, the

first time with five commercials, the second time doubling the number. In Test I, the commercial time was in a relationship of about one to eight to entertainment; in Test II this relationship was roughly one to three-and-a-half. The loss in likeability in Test II was only 9%

tio, it would still show a lower percent of "commercialism" than these other media.

Nevertheless there is the growing concern about the multiplicity of radio commercials. Arthur Pardoll pinpointed it in the speech to the Connecticut Broadcasters mentioned previously. "... the advertiser wonders," he said, "whether his commercial, surrounded by too many other advertisers will have sufficient memorability impact. The high commercial traffic in morning radio aggravates the condition. Advertisers could very well consider turning to media where the presentation of their story can be made in a more receptive climate and under more favorable conditions."

Pardoll was not just raising a problem. He has an answer on how it can be licked. "Let the stations start using the NARTB code as a guide. In a morning music program there should be a maximum of 18 commercials within an hour. If a station can't produce a profit on 18 spots an hour, then

there's something wrong." The 18 announcements Pardoll refers to would be 20's and minutes; he is not counting I.D.'s at break time.

"No station," Pardoll told SPONSOR, "should resort to double-spotting. Between competitive products or conflicting copy themes there should be at least 15 minutes' separation."

"A station can put into effect a policy of reducing the number of announcements in a show without resorting to anything as drastic as turning out current advertisers. Cancellations, expirations and non-renewals of advertising contracts will automatically take care of the problem." Thus if a client

#### ARTICLE IN BRIEF

Advertisers and broadcasters are both concerned with the charges of over-commercialization of radio. Many feel radio is, in fact, less commercialized than other media. But if it is crowding too many spots into too little time, then advertisers also are to blame.

cancels or fails to renew, and is not replaced by another, there is one ad less. Pardoll pointed out that a number of stations have already begun to cut down on announcements in this way. Initially it meant a slight drop in business in some cases. But this proved only temporary, and they're now doing better than ever financially.

Ralf Brent, vice president and sales manager of WIP, Philadelphia, advanced his own views on how stations could meet the charge of over-commercialization:

1. Charge a premium rate that will carry with it a guarantee against double spotting. (Minute announcements should never run back-to-back; with 10's and 20's at station breaks, however, this is almost bound to occur.)

2. Convince advertisers to spread out schedules rather than try to squeeze into traffic times. Double-spotting and overcrowding would be non-existent if advertisers would spread out from 6 a.m. to 11 p.m. in-

(Please turn to page 83)





## CAN PA

**T**his week the Pat Weaver of May 1957 was out selling hard against a tough competitor: the Pat Weaver of years past.

More than any other man, Pat Weaver helped create big-time, big-money television. Now he's in effect selling the exact opposite.

His new Program Service is designed to "fill the gap" between local and network tv. offering advertisers a low-budget 15-city hookup.

Pat Weaver is still an idea-a-minute man. Beyond the 15-city network, his multitude of plans (mostly still in the contemplation and negotiation stage) include:

1. Ownership of stations. "It may come through any day," he told SPONSOR.

2. Production of tv series on contract for advertisers to be placed on the three existing networks.

3. Production of feature films starring Sid Caesar, whose appearance on NBC TV next season is now in doubt.

Right now, however, at Weaver's new 430 Park Avenue headquarters, the focus is on the fourth network. Weaver is making the rounds among advertisers and agencies to line up clients. He and his three-man staff are talking to independent stations in the top 15 markets.

At SPONSOR's presstime, no station had actually signed, but two major independents, WGN-TV, Chicago, and KMGM-TV, Minneapolis, have publicly expressed interest in becoming "Weaver affiliates." While Weaver hasn't rung up a sale yet, he says the reactions of advertisers and agencies have been favorable.

Weaver spoke frankly to SPONSOR on his progress, his opinions of network



# CLICK HIS OWN SYSTEM?

His low-cost network isn't Weaveresque. But it's the base of an operation which may eventually include station ownership, tv and feature film production

programing today and his hopes for the future. These were SPONSOR's questions with Pat Weaver's verbatim answers as he gave them from behind the familiar mammoth L-shaped desk in his freshly-painted new office.

**Q.** *Where do you stand in lining up stations as affiliates?*

**A.** Most independent stations in the 15 top markets we're talking about know what times we're considering, but there aren't firm agreements yet. It won't be an option time system, but rather we'll have an agreement to clear a certain percentage of their time.

Fundamentally, it will be the same compensation arrangements with stations the major networks have. In return for fixed times, they'll get a share of our income.

We'll be going into it on a project-by-project basis. By next fall we hope to program 9:30 a.m. to 11:30 a.m. Then we'll add 1:00-3:00 p.m. During the morning we're contemplating all live half-hour formats, while the afternoon may encompass hour-long shows.

**Q.** *What programs do you have lined up as of now?*

**A.** We plan to be a full fourth network eventually. We're developing programs for daytime mainly as a starter and we've made no announcement of properties yet. But we do have available *Ding Dong School* and the programs of syndicators and program packagers. We'll build some shows ourselves and contract for others.

Time costs to the client will be much cheaper than on the other networks. But program costs above-the-line will be comparable to network show costs.

**Q.** *You always stressed bringing peaks of excitement and cultural balance to tv. Where's the excitement in your plan of operation?*

**A.** A business needs a commercial foundation first and then it can develop the excitement. You can't start with the extras before you get the base. That's what we did at NBC — we worked on the commercial base and on the excitement shows as well. Here too we expect to develop highly exploitable nighttime shows. But first we're concentrating on the staples.

**Q.** *What's been the reaction so far?*

**A.** Everybody's favorable among advertisers and in the agencies. The buyers like it, other agency executives like it. They haven't made any commitment yet, but they haven't raised any objections to the idea either.

**Q.** *Who are you calling on?*

**A.** I've called myself on most major agencies, many tv v.p.'s, account supervisors. Between us, we're covering all bases at agencies and among advertisers too, not to mention station calls.

**Q.** *Why should a major national advertiser buy a fractional audience?*

**A.** An advertiser isn't as interested in size of audience necessarily as he is in conversion into sales. We may be able to match his customers more closely with our show vehicles. For example, we may have a higher cost-per-1,000 and still produce a lower cost-per-sale.

**Q.** *Why do you think there's need for a fourth network?*

**A.** There's a need for us on various levels. For one thing, segments of the potential viewing audience are being overlooked by the existing networks. Secondly, advertisers need a tv vehicle in between the local and the major network level for their marketing needs. We offer them such a vehicle on as flexible a basis as they and their agency might want.

And there's need for programs that have freshness and impact and excitement and that can be advertising vehicles at the same time.

**Q.** *Are you concentrating on this fourth network or do you have other*



**Old Pat** was dedicated to high-cost spectacles shared by several clients, irregularly scheduled



**New Pat** plans to oppose big nets with low cost hookup with shows like *Ding Dong School*



*plans in addition to this current one?*

A. There are a number of things in the hopper. We could produce programming for advertisers to use on other networks, be it ABC, CBS or NBC. And we might take over facilities ownership.

Q. *How are you selling or planning to sell programing?*

A. Mainly, we'll be selling participations where daytime's concerned. But that depends on the agency. Do they want widely distributed tonnage or the whole impact of full programing? If they want full program sponsorship, they can buy that.

Q. *You've criticized the imitativeness of network tv fare this year. Do you attribute that to advertiser and agency pressure and wouldn't they exert more pressure upon you as a smaller organization than upon an NBC or CBS?*

A. The advertiser doesn't exert much creative pressure. On network, when the client pays \$125,000 an hour, he worries about the size of audience and is willing to be sold on safer concepts—such as cowboy shows or mysteries.

When we provide time for little money, he can try for experiments and for a run-away hit.

Q. *Do you expect then that advertisers may use your network to test vehicles for major network use?*

A. We may develop into a proving ground for shows. Certainly it's important to give new show formats a trial run. Talent too needs to have such an opportunity. But an advertiser with an expensive time period on the major networks isn't going to gamble on a new personality for example. He'll take the tried, dried-up old established announcers he feels safe with. We aren't discounting the established show or personality that continues to be successful. But on our operation, the client can give new talent a chance and develop new Godfreys or Garrows, as well as new approaches.

Q. *What do you think of the fall network tv programing lineup?*

A. (Shrug, grin). Next fall's nighttime tv would certainly give us an opportunity, but we won't be ready for it. By now most major buys for fall have

been made, nor could we develop a full lineup in time for the next season. But the audience won't be too happy with all the saddle sores and mysteries.

We believe that in regularly scheduled format programing the content is necessarily more limited. Whereas if you just know you've got an hour to program with theater-type content, you have more creative freedom. If you call a format *Wagon Train* or *Crisis* or *Panic*, you're inhibiting the talent from producers to writers. There's too much of that on network today.

Also, if you tie your show format to such a limiting concept, you take the exploitation value out of tv. In building a program schedule that has different components each week, you have news value each week. Radio or regularly scheduled tv doesn't have this exploitation value and tv seems to be returning to the radio pattern.

A familiar tv schedule will influence viewing and habits will become settled. If you know what to expect, you won't be searching for new things to watch each week.

Q. *What other plans did you consider before forming this organization and why did you pick this?*

A. Well, I like to feel I'm needed in this medium. And I also feel that television today needs the intermediary step between local and full network which we're proposing for the various reasons I mentioned earlier.

But there were also personal reasons for my doing this combined with the fact that I prefer this to being in an agency or big company.

Q. *How are you operating?*

A. We're a four-man network. You might say that I'm a seven-department head at this point. We're all talking to agencies, advertisers and stations. The verdict is that this should happen.

Q. *Do you believe the major networks should continue to produce programing or abdicate this role?*

A. Well, this is their first year of abdicating it and we don't know yet how they'll do but I think they'll be sorry. I've always felt that major networks should be programing companies and nothing else. The main business of a network is to develop, produce and distribute programing. That's the gap we are going to fill.



Program Service is small operation thus far under ex-NBCers: Pat Weaver who quips "I head seven departments"; Lewis Marcy, sales executive; Giraud Chester, general executive





## SATURATION RADIO PUT ZIP IN THIS CONTEST

Englander may move market-by-market after hitting jackpot in  
San Francisco with treasure hunt promoting its mattresses and springs

CHICAGO

**T**he Englander Co., a leading manufacturer of mattresses, box springs and dual sleep equipment, is determining its final equations in a formula for radio spectaculars.

What's a radio spectacular? A combination of saturation frequency, showmanship and drama in some kind of a special one-shot format. Englander, after trying this combination for one month in one of its biggest potential market areas, started to sort out in mid-April the elements in its radio promotion and to come up with a formula.

That's when its month-long Treasure Hunt in the San Francisco-Oakland area came to an end—and a highly

successful one it was, in the opinion of Englander president Ira M. Pink. The company had tried a similar dealer-consumer advertising and promotion campaign in New York last fall. After re-evaluating some of the approaches, and adding a lot of new ideas, it moved into San Francisco for the hunt—and a heavy radio barrage—on 17 March.

The plan: Use saturation radio announcements, at the rate of some 300 over a four-week period, on one station only. That station was KSFO, a round-the-clock independent. Supporting media were television, with two announcements weekly on KPIX, San Francisco,

and local newspapers, with three tie-in advertisements per week with names of retailers carrying the Englander line.

Englander had five basic objectives in picking San Francisco for this special ad push and in using a saturation radio giveaway contest. All five "were accomplished," in the opinion of account supervisor Richard Fechheimer at North Advertising Inc., Chicago.

These five goals: "(1) increase awareness of the Englander name, (2) associate it in people's minds with Englander's exclusive Red-Line construction feature, available in both the innerspring and the Airfoam set,

Listeners got their hidden treasure map at dealers, then followed the Red Line after hearing radio clues. Englander got big payoff, too.



**With 300 announcements in four weeks,  
Englander had all San Francisco hunting the prize**

(3) give the retailers a chance to use unusually, newsy, provocative and interesting displays in windows as well as in store interiors. (4) encourage the retailer to carry both Red-Line mattress models, innerspring and Airfoam (thus gaining wider distribution by the store promotion of both), and (5) create store traffic."

Saturation radio was the medium through which Englander gained its mass coverage, but it took an attention-getting contest to make an impact on potential consumers. And it took intensive pre-contest merchandising with some 150 retail stores in the San Francisco metropolitan area to back up the advertising and to follow through with merchandising on this advertising.

The contest chosen was the perennial broadcast favorite—a money giveaway. Englander scheduled the Treasure Hunt in this way. It concealed a draft for \$5,000, redeemable by anyone who found it, during the first week in the four-week contest. The money

prize in each of the remaining three weeks was \$1,000.

Kickoff to the campaign was circulation of the Treasure map, available only at Englander dealers. Radio listeners were told in the radio announcements that a map, with a red line running through it and passing at some point over the hidden treasure site, was available free. Demand for the map was so great that the original run was quickly exhausted and an additional quantity was printed.

The Red-Line theme was integrated into all advertising copy, and all in-store and point-of-sale promotions. Englander's Red-Line construction, an exclusive feature with the company, is really two springs in one, joined by a thin strip of steel. The top coil is completely free-moving, and is thus able to adjust to the sleeper's body and movements, allowing him to relax completely and comfortably.

So the Red Line, in the same way, supported all the advertising and pro-

motion themes. It appeared in the newspaper ads, the window streamers and in an adhesive-type tape which was put on store and automobile windows, glass doors, point-of-sale signs.

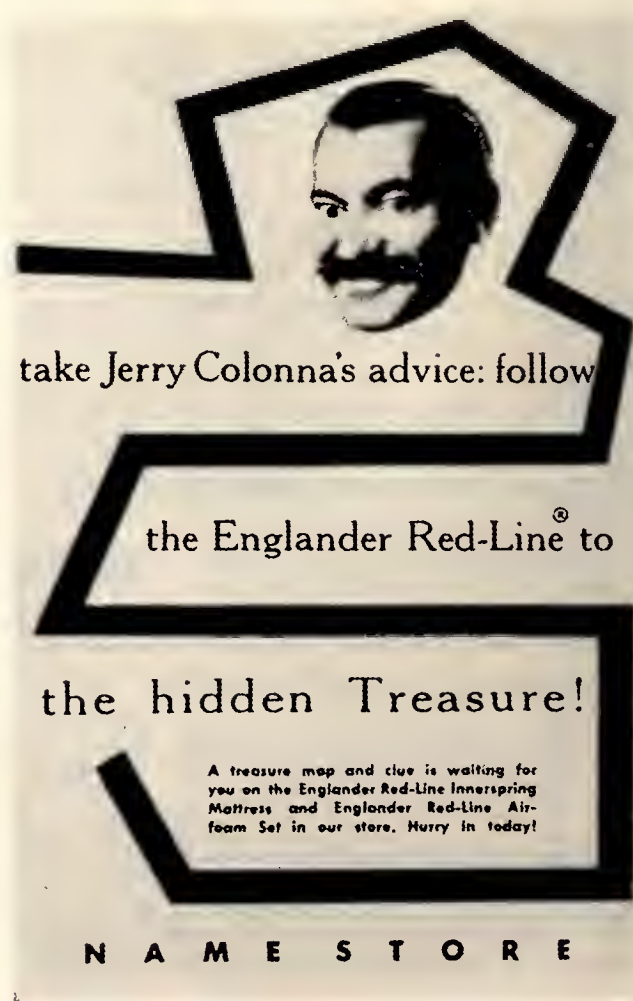
The Red-Line promotion was a success, but exactly *how* successful isn't even known to the company at this point. "It's too early for all the returns to be in," says Fechheimer. And President Pink, who figures they'll never know the full story because "we'll keep on getting continuing results from this one promotion."

There are some specifics which point to success, however. Pink says these results may be unauthoritative in terms of usual research, but he considers them mightily significant. For example, one evening he and a party of guests tried to get into one of San Francisco's most popular dining spots. They were told they had to wait. One of his guests mentioned Pink's business association, at which point the head waiter commented on the Treasure Hunt—and seated the party.

Pink, speaking to the bedding buyer at one of San Francisco's biggest department stores, asked him how the campaign had done. The reply ran



**1. Strongest push** was on radio, around-the-clock schedules on San Francisco's independent KSFO, for \$8,000 hidden treasure hunt



**2. Follow-through** included newspaper ad keyed to Red-Line theme, tie-in with Jerry Colonna commercials



something like this: "I really can't trace a single specific sale to the advertising . . . but I had to re-order three times in one week!" This retailer ran out of maps on the first day of the contest demand was so heavy.

In the fourth week of the contest, when one of the \$1,000 drafts was concealed in a public park, some 3,500 people overran a *different* park and trampled flowers and bushes in the process. The park director enlisted the cooperation of Englander, which in turn called in the state police to disperse the crowd. And the sponsor took to the air immediately with a fast copy change alerting people that the draft was in a park—but not that one.

Richard W. Girvin, advertising director of the company, says this type of flexibility was one of the big factors in the selection of radio as the basic medium. "We liked the idea that we could switch copy fast, and, of course, we wanted the broadest possible coverage at a favorable cost."

To put impact behind that coverage, Englander chose a well known personality with a voice which could be identified by the listener—Jerry Colonna.

Colonna transcribed an intro to all

live commercials, stressing the Red-Line theme by urging listeners to follow the red line (on the map) to the Hidden Treasure. Then a live KSFO personality gave details on clues.

The five goals which were achieved can probably be summarized in one word—awareness. Consumers, for example, are less aware of their need for a bed than they are of the more "showy" features of their home, says Pink. "Visitors don't normally see the bed, itself, because it's covered—and people tend to buy that which an outsider can see at a quick glance."

And the retail salesmen often need to be reminded that they can get bigger sales volume and greater consumer satisfaction by showing better quality items rather than by pushing only the lower-priced promotional numbers a store may advertise to bring in traffic, says Pink.

Englander's advertising not only presents the facts about Red-Line, Englander's exclusive construction feature, but also sells by creating a feeling or a mood that reflects the high quality of the Englander products, says Fecheimer. The mood which Englander attempts to establish is one of rest and



**Pres.** Ira Pink says sales went 'way up **V.P.** Charles Lappen directs the advertising

relaxation. The theme being used in print and tv advertising is "Sleep on an Englander Red-Line as relaxed as you sleep on a vacation."

Research has indicated that people naturally associate vacations with deep, relaxing, restful sleep—"the type of sleep you get on the Englander Red-Line mattress and box spring," according to Burt Goodman, assistant advertising director of the company. That's why the Englander advertising urges people to enjoy vacation sleep not just two weeks of the year but all year long.

Tv picks up this same theme, and pegs it to a demonstration.

Programing and announcements purchased on a spot basis are now the major advertising effort, with Englander swinging into its new, more intensive 52-week tv stride last January. Some of the relaxation and vacation themes are done all live, and others are handled partially on film with on-camera lead-ins by an announcer.

Other media purchased by the company, under the direction of Charles Lappen, vice president in charge of advertising and public relations, are radio, local newspapers, magazines and billboards. Tv gets the weight, in terms of dollars, says the account supervisor, with radio being used in quantity for such special promotion events as the Treasure Hunt.

The company operates 13 manufacturing plants throughout the country, with shipments to dealers from these various points. Selling is coordinated by A. B. Staebler, vice president in charge of sales, and advertising by ad director Girvin.

They and other client and agency executives are working on a final advertising equation for this selling era. One of the decisions they're expected to make, on the basis of the San Francisco radio results, is whether this type of saturation frequency with an exciting copy theme can be a pattern adaptable to any other U. S. market. ▀



**3. Results** of month-long promotion show hyped sales, more dealer outlets, additional retail floor space, says William Land (1), reg. sls. mgr., with a \$1,000 winner



#### MEDAL

Lincoln commercial was impressive for its new approach to an old, old story. Working with optical effects this version gave excitement to the visual presentation of an auto. Agency: J. Walter Thompson. Story and design: C. Jenkyns, S. Sturtevant



#### MEDAL

Animated commercial for Ford was chosen for its effective combination of animation, simplicity and mood in a fresh version of the humorous sell. Agency: Young & Rubicam. Producer-director: William S. Myskens. Art director: Stephen O. Frankfort

## THE WINNERS

**Art Directors Club chooses top commercials of 1956. The criteria:**  
does it have that "forward look?" **Big winners: Lincoln and Ford**

**C**ries of "Art for art's sake" and "It's pretty, but can it sell?" ring out each year about now. They greet the annual New York Art Directors Show, held this year 27 May-12 June at the Waldorf. These charges stem from a basic confusion about the awards which cover all visual phases of advertising for the past year.

The show's chairman, Arnold Roston of Grey Advertising, told SPONSOR the awards are "designed to elevate visual creative standards"—and creative is the key word. In the case of something as complex as a tv commercial, it's hard to peg the criteria. But this is the committee's approach.

"We've chosen commercials that find a new solution to visual problems, or a new creative approach which offers a point of departure for the future," says Roston. "This forward look is vitally important to a medium changing as rapidly as television."

This year animation is still riding high but, according to Ed Bennett of NBC and chairman of the tv committee, live action commercials (such as Prudential Insurance, RCA

tv sets and Lincoln) were the most exciting taken as a group.

Bennett admits that in many cases the award might well go to the producer, director or copywriter in addition to the art director. "But," he adds "we are an art director's club. Although we are many times extremely impressed by the copy, the animation, or the camera techniques, all we can do is assume that the art director has made a substantial contribution to the final product.

The tv judges were: Robert C. McKichan, NBC; John K. Hubley, Storyboard Inc.; Jack Sidebotham, Y&R; Norman Tate, Ayer; Ralph Koch, K&W Film; Victor Sandak, Color Illustration Inc.; William Duffy, M-E; Christ Ishi, UPA; Louis Dorfsman, CBS; Ray Lind, B&B; Norman Mullendore, S&CB; Larry Parker, K&E; and Andy Ross, ABC.

Award winning tv commercials are pictured on these pages. Additional tv awards (not shown) were received by CBS for a newspaper ad; NBC for a two-page, color magazine ad; NBC for a direct mail booklet, and NBC for a title card for its opera series.





#### MERIT AWARD

Sincerity was conveyed by this realistic commercial for Prudential Insurance. The straight presentation avoided "slickness," captured a child-like simplicity. Agency: Calkins & Holden. Photographer: Mike Elliot. Art director: Leslie Silvas



#### MERIT AWARD

The drawing style in this Jell-O commercial and its visual interpretation of the copy theme were outstanding. Here is another successful, simple approach. The agency: Young & Rubicam. Artist: Maurice Sendak. Art director: Sonia Fisker



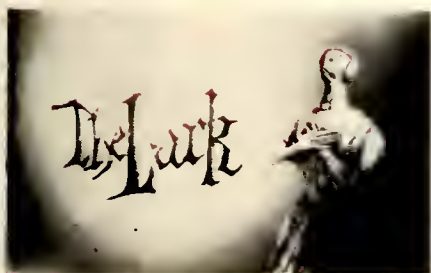
#### MERIT AWARD

The animated visualization of the copy theme in this Maypo Cereal commercial was exceptional. This presentation was a good example of the successful soft sell approach in animation. The agency: Bryan Houston. The art director: John Hubley



#### MERIT AWARD

Floating tv set commercial for RCA was impressive for its outstanding camera-work and special optical effects. Commercial was done in color. Agency: Kenyon & Eckhardt. Photography: Warner Bros. Producer: Hal Mathews. Art director: Larry Parker



**Merit Award:** Tv editorial art. Art director: Edward Bennett, NBC. Artist: Guy Fraumeni. Adver.: Hallmark



**Merit Award:** Booklet, direct mail. Art director: Irving Miller. Artist: Robert Osborn. Advertiser: WTOP



**Merit Award:** Tv promotional art. Art director and artist: George Olden. Advertiser: CBS Television

# THE TIMEBUYING TEAM

**SPONSOR** traces a spot buy step-by-step at Cunningham & Walsh to show how a buying team functions. The campaign: Texaco's "Tower of Power"

**A**lmost everyone, even dolly pushers and turntable men, knows what a timebuyer does. It's self-evident: the timebuyer buys time.

How he buys it, and the sequence of intra-agency events leading up to the purchase, are other matters entirely. It's in this realm that even the advertising pros begin to bog down.

Everyone knows such terms as "calling the rep for availabilities," "working up estimates," "delivering make-goods." But how many sponsors and how many account people and station people really get the big picture of the timebuying team at work? **SPONSOR**

suspects that many tend to think of a timebuying team as a sort of semi-human Univac: You put in an order, the machine rumbles a bit and out come 139,452 commercial impressions at a cost of 98¢ per 1,000 (unduplicated, yet).

The facts of timebuying life aren't quite this simple. The purchase of a single spot announcement—if such a thing were ever done—would bring into play as many as 12 different people. Multiply this single announcement by thousands (the usual case), complicate it further with sundry client, agency, representative and station

personnel, and you have a vast breeding ground for potential confusion and error.

Cunningham & Walsh, New York City, (it also has divisions in Chicago, Los Angeles and San Francisco), is typical of most medium to larger sized agencies in the way it buys time—but perhaps atypical because it maintains a continuous review of its procedures. From its review have come new techniques which cut through paperwork.

This is why **SPONSOR** traced, step by step, an actual spot purchase at C&W. With few variations, these steps are the same used by any buyer and his team

## How the C&W buying group divides media responsibility



**The Texaco team:** Newman F. McEvoy (seated) is v.p. and media supervisor on all accounts. He contributes to agency and client plans meetings, supervises all media decisions, funnels specific tasks to his department's specialists (at right) who develop the actual buying blueprint. Some steps in the buying technique overlap; others are exclusive with one person. But the team coordinates the buying effort and tries strenuously to cut down paper work



### MEDIA SUPERVISOR

John Lucinatelli supervises media buying for eight clients with emphasis on Tex



for any type of sponsor with any size budget.

"The freer the buyer is of detail, computations, sheafs of papers and data, the more time he has to think and to act intelligently. And the more time he has to think, the more effective his buys will be." So says Jeremy Sprague, C&W group timebuying supervisor assigned to Texaco, the client whose spot campaign sponsor traced. A heavy user of spot radio and tv, Texaco distributes its gasolines, lubricants, anti-freeze and other products in 48 states. Most of its broadcast advertising pushes Sky Chief, Fire Chief and Sky Chief Supreme gasolines. Its 1957 broadcast pattern is four five-week campaigns annually, each covering approximately 100 markets. Four of them include both tv and radio (and newspaper is integrated); one, in the summer includes, radio only.

The decision to build around five four-week campaigns stems from the top level at the agency and client.

The agency planners include: Bill Mulvey, senior vice president; John Childs, account executive; Malcolm

Minor, assistant account executive; Newman McEvoy, Jr., v.p. and media director; John Lacinattelli, media group supervisor who spends most of his time on the Texaco account and serves in a consulting capacity on other accounts; Sprague; George Glen, manager, marketing research; Ben Hulsell, manager, merchandising; Jack Gregory, sales promotion manager.

The client planners: S. C. Bartlett, vice president in charge of domestic sales; Bart Hawke, general sales manager; Donald Stewart, advertising manager; James Coogan, assistant manager of advertising. Working with this planning group, of course, are marketers, researchers and copy people.

These men also lay down the basic media plan.

In radio: 100 markets; three to four stations per market; transcribed minutes largely during the peak traffic periods from 7 to 9 a.m.; 4 to 7 p.m.; weekends; a moderate saturation frequency expanded during introductory flights; five four-week campaigns during the year.

In television: approximately 100

markets; an average of two stations per market; filmed minutes and 20's split 50-50 in nighttime periods only; moderate saturation; four four-week air campaigns during the year (January, June, August, October).

The buying starts with radio.

**Step 1.** The media group allocates the market-by-market broadcast budget on the basis of a weighted formula one which is based on sales, district by district throughout the U. S. for the previous year. Markets are ranked in order of importance to Texaco, based on this formula. Markets, in turn, are broken down on the basis of sales regions (North, South, Central, Pacific) and by sales divisions within these territories. Then they are ranked by markets within these divisions.

**Step 2.** The market list then goes to buyer Jack Bray, who pencils alongside each city (1) the call letters of the three or four stations he plans to use in each one and (2) the representative for each of these stations.

How does he select the stations?



**BUYING SUPERVISOR**

Jeremy Sprague assists media supervisor on radio, tv planning, supervises buying, budget



**TIMEBUYER**

Jack Bray does actual buying, supervises the estimating and watches all broadcast budgets



**ESTIMATOR**

Al Cleverdon contacts the station reps, supplies cost data and estimates to the client



**SECRETARY**

Elaine Nirenberg handles details, sends merchandising letters, follows through on work



## Three Big Steps In Texaco Timebuying



**Man from C&W**, John Lucinatelli (l.) sees how Texaco station operates. He is media supervisor, works mainly for this client



**Pivot points** in any spot buy are buyer and rep. Jack Bray (l.) goes over rates with Ralph Glaser, CBS Radio Spot Sales



**Tower of Power** pump topper is checked by Jean Childs (l.) C&W account exec.; Ray Apy, asst. sls. prom. mgr. for Texaco

"I'm a Pulse buyer," Bray says, "and I examine each market according to the Pulse quarter-hour ratings for the time periods in which we're interested. Occasionally, I compare markets in relation to the Hooper report and pick up isolated cases of freak ratings as a safety measure. I look at the time segments in radio, *not* the specific times—the periods from 7 to 9 a.m., 4 to 7 p.m. and on weekends."

He lists these top-rated stations as a guide for further refinement in his selection. Then he looks at the programming to see if its character matches the needs of the client. "Usually, they go hand in hand," he says, but sometimes a top-rated show will have an audience which Texaco doesn't want. It likes to reach a heavy male audience, which is why it avoids women in daytime hours and teen-agers.

Because "ratings are a guide rather than a governor," Bray combines in his own mind the tangibles of rating and share of audience with the intangibles of station standing, prestige, identification in its own community, quality in programming. These are the factors which a station representative "sells" to the buyer. "and all selling by the rep should be done *between* buying periods for the agency." So says Bray, who adds, "To the degree that we have been sold on a station before we start buying, we are pre-sold on a station list before making it up in final form. In essence, our stations are pre-selected before we even begin to compare costs and coverage. This is why it is the responsibility of the representative to see us only *before* we start buying, *never* while we are, and to tell us the up-to-date story of his station and his market."

This up-to-date story should include all relevant facts about the listening audience, a change in station management or facilities, addition of new local personalities, a revamp of the broadcast format, the influx of new people, construction of new plants and businesses.

These are things the buyer keeps in mind—and, again, if his mind is like a sieve he can't be a good buyer. He remembers these elements when he compiles this list—and woe to the rep who doesn't bother to brief the buyer on these basics.

**Step 3.** When the buyer has compiled this first list of the four top stations in each of 100 markets and the

four reps involved, he turns this over to the estimator with instructions on what kind of availabilities are needed.

The estimator (Al Cleverdon or Ethel Melcher) then calls each rep on the list, telling them starting and closing dates, the scope of the buy, times preferred. Most reps know their accounts well so they have a good concept of what the client wants without too much spelling out from the estimator. If there are questions, the rep calls the buyer. Otherwise, the rep takes the information from the estimator and starts to check his stations as to what time periods are available.

**Step 4.** It takes two or three days for the rep to get back to the buyer with a typed list of availabilities. When all the sheets come in (and these can be typed lists or program logs with time periods circled in red pencil), the buyer will have between 300 and 400 different availability sheets.

The buyer at this juncture does not see the rep: sheets are delivered to a receptionist either by the rep or a messenger. "This is the precious period of buying," says Bray, "when we have no time to see anyone. The way we buy in this pre-selected way, the rep knows

### ARTICLE IN BRIEF

How does a timebuying team really work on a spot campaign in an agency? Cunningham & Walsh gives a step-by-step answer to what happens between the time Texaco decides on an air campaign and the time it goes on tv and radio. Each step is geared to one idea: how to cut down on paper work.

pretty well I wouldn't have had him called in the first place if we weren't pretty sure we'd buy what he had to offer. This means he isn't bogged down by a lot of paper work for the buyer who is just scouting rather than actually planning to buy that specific station. This eliminates a lot of unnecessary detail for them and for us."

**Step 5.** While the buyer is waiting for availability sheets to come in from the reps, he's lining up market budgets. He already has a market-by-market budget allocation. Now his task is to make up a station-by-station budget allotment within each of those 100 markets.

Here's where his dollar research starts. He checks published station  
(Please turn to page 52)



TENNESSEE

**WAPI**

BIRMINGHAM

*Announces*  
**the Appointment of**  
The **HENRY I. CRISTAL** Co.

National Sales Representatives



Measure of a Great  
Radio Station

*Effective June 1st*

As one of America's pioneer stations, WAPI takes pride in becoming associated, through distinguished representation, with these leadership stations:

WBAL—Baltimore

WBEN—Buffalo

WGAR—Cleveland

WJR—Detroit

WTIC—Hartford

WDAF—Kansas City

KFI—Los Angeles

WHAS—Louisville

WCKR—Miami

WTMJ—Milwaukee

WHAM—Rochester

WGY—Schenectady

WSYR—Syracuse

WTAG—Worcester

**WAPI 10,000 Watts Clear Channel 1070 KC**  
*The Voice of Alabama*

NBC

FLORIDA

## TIMEBUYING TEAM

(Continued from page 50)

rates to find the special package prices offered because he's using a saturation frequency which will earn him special package discounts. He checks each of the stations on his original list, re-tailoring and further refining the list as he goes along. He knows he wants announcements in Cleveland, for example. He has four stations on his Cleveland list. But maybe one of these four doesn't offer special package rates. So he might cut off this station and divide the announcements allocated among the other three. Or he may keep all four, but divide the weight unevenly.

His station list, with actual costs and frequencies, is ready to be correlated with the rep's list as it comes in.

**Step 6.** The availability sheets are in from the reps. and now the buyer is ready to buy. He buys a market as its availability sheet becomes complete. The first market for which all reps have submitted availabilities may be Houston, so Houston is the first city to be bought.

This "is the moment of truth," as

Bray puts it. "Here's where the rep may lose out, perhaps because he hasn't presented us with the kind of package we want."

The buyer then lists, station by station, city by city, what he plans to order. He continues to weight the balances, taking into account how nearly the time periods submitted to him match what he wants, the reputation of the station, the costs. But he continues to think of time *segments* (7 to 9 a.m.) rather than individual times to avoid further complications in such realms as make-goods and cancellations.

**Step 7.** The buyer telephones each rep and places the order, aided in this lengthy task by the estimator or the assistant buyer. The list, at this point, is lined up according to reps rather than by markets. The rep's job now is to go to his stations to see if they can clear the times which the buyer has ordered.

**Step 8.** While the agency waits for time clearances, the estimator draws up estimate pages for each station on this basic list. This is a nine-by-12 inch sheet of paper which carries top

headings (state, city, station, watts, affiliation, etc.) and a bottom section for detail (number of announcements weekly, length, rate earned, billing, rebate and net). It's the top part which is filled in at this point, with the detail scheduled later as confirmations come in from reps.

**Step 9.** The estimator forwards this incidental information on client, station, city and commercial to the traffic department. Traffic processes the list to (1) the shipping room, which makes up a shipping list of stations to which commercials should be sent, and to (2) copy, which in Texaco's case sees that 100 e.t.'s of the "Texaco Tower of Power" commercial are available for shipment. (Danger: In some agencies the time periods are bought but sometimes someone somewhere along the line forgets to send out the transcriptions or the film to the stations.)

**Step 10.** The reps call back with confirmations on the orders. If they can't confirm, they make an alternate suggestion. In almost all cases, the buyer right then and there decides what he will buy as a replacement and the wheels get back into motion fast. After the phoned confirmation, the buyer marks his availability sheet as finalized. He sends it to the estimator, who fills in the bottom portion of the estimate page with detail as to quantity and cost.

The estimator generally works one day behind the buyer, taking finished station sheets from the buyer, entering the basic information on the estimate sheets and turning this finished product over to the typing pool. The typing pool proofreads its own typed sheets and runs off the final version for each station on a multilith machine—25 copies of each. (Thus, some 400 individual station sheets are printed in quantities of 25, making some 10,000 sheets which have to be collated.)

These collated sections are distributed to the client, who always gets one before the start of any campaign, and within the agency's media and account groups.

**Step 11.** Station representatives send in typed confirmations of the orders placed by phone. Cunningham & Walsh is probably unique among agencies in having simplified this portion

**it's KSAN in San Francisco**

**PROVEN MOST POPULAR WITH NEGRO LISTENERS**

**YEAR AFTER YEAR\***

(\* Negro Pulse)

**KSAN**

Is Your Best Buy... Because **KSAN** Goes Where 280,000 Negro Listeners Are.

**KSAN**

Goes Where The Negro Market Is!

for specific proof of all KSAN claims to fame, contact Stars National, Tracy Moore, or

**WRITE, WIRE, PHONE KSAN**

1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171





## How well do you know the Boston market?

Mention Boston and some people think only of Back Bay, Beacon Hill and Baked Beans. But for others, the greater Boston area means much more. What do the above pictures mean for you?

A. Antique hunting decoys. On display in historic Sturbridge Village.

B. Terracotta Statuette from Cyprus, 7th Century B. C., Boston Museum of Fine Arts.

C. Altar in Jewish Chapel. Brandeis University, Waltham, Mass.

D. Lou Webster, WEEI's popular Farm Editor (at age four).

E. Indian Signature (original Boston resident).

F. A half-kite, half-balloon; otherwise called a "sky hook." Manufactured in Cambridge, Mass.

G. A rare New England tavern signboard.

H. Iron ring on Weld Boathouse. Harvard.

I. Swan boat in Public Gardens' Pond, a favorite tourist attraction in Boston.

J. South Polar Camp of Rear Admiral Byrd, who died recently in Boston.

K. Note pinned to infant abandoned in Cadillac outside Boston hospital.

For those who advertise in Boston, WEEI has a special meaning: it knows the Boston market. This means an advertiser can depend on WEEI's knowledge for the most effective product campaign in Boston.

But if WEEI knows the Boston market, so do Bostonians know WEEI. WEEI leads all of its competitors, both network and independent, in

audience penetration. On a total week basis, WEEI reaches more than 81% of the radio homes in the Boston area.\* When you want your product to mean something special in the Boston market, call CBS Radio Spot Sales or WEEI Radio.

Credits E. G. - State Trust Co., Boston. F - Dewey & Almy Chemical Co., Cambridge

\*Source: 5-County Boston Pulse area Pulse CPA Report, November, 1956.

# WEEI



of the paper work, too. It asks reps to send in a copy of each confirmation in triplicate, and this serves as the broadcast order as well as the legal contract.

The buyer checks each typed confirmation against his estimate sheets. When they agree exactly (which is most of the time because it's the rep who processes the written confirmation immediately after the telephoned confirmation), he signs each of the three copies. One goes back to the rep as the legal broadcast order; one to the billing department; the third to the estimator for the master file.

A rep's confirmations "are almost always letter perfect," says Bray, "because his office types the order within a few minutes after his confirming with us by telephone. It's an almost foolproof system, and avoids all the mishmashing and back-and-forth adding and revising which most agencies and reps have to contend with."

At this point, the buying is finished. But there are many more duties for the timebuying team.

**Step 12.** The buyer now checks answers from the station reps to a letter

sent a week earlier. The letter, sent by secretary Elaine Nirenberg over the signature of one of the buying executives, requests merchandising cooperation from representatives and their stations. It asks the rep what he is prepared to do to help push the success of the campaign locally. The buyer looks at these letters and makes a preliminary merchandising summary for the client.

**Step 13.** This final step can be many steps because it involves follow-up activity of many kinds.

In Texaco's case, this post-buying period includes a detailed analysis of a few selected buys in markets where the client has a special interest. This detail breaks down into market data, potential listeners, costs per person and impression, estimated duplication in audience.

Sometimes further station list tailoring is called for. Maybe San Francisco needs heavier saturation, although the actual buy fits the plan prescribed originally. "Spot, with its flexibility, adapts to any kind of last-minute changes at this point," says Jerry Sprague. "The client may call for a cutback, an enter-

sion or an addition—and spot can do all of these quickly."

Other post-buying responsibilities include a follow-up to the actual air campaign, continual refinements of the schedule, compilation of the final merchandising report, correlation of the field reports and actual sales figures with the marketing pattern for broadcasting, plans meetings for the next campaign with the client and various departments of the agency.

But this rundown covers only the radio portion of the combination tv-radio purchase. As the actual radio buying comes to an end, the timebuying team begins the chain of events which lead to an on-the-air tv schedule.

Then the tv spot campaign buying is begun.

The procedure in television is the same as with radio, with a few variations. Tv always is bought after the radio schedule. McEvoy explains, because "it takes more perusing, the nighttime periods we want are more difficult to come by and this portion of the campaign costs a lot more money."

"We buy as close to the starting date as possible, to avoid conflicts between what we ask for and what we can get. Another variation: in television we don't buy spans of time as we do in radio. In tv we buy a specific time. And in tv there's less time involved in compiling a station list because most markets have only two stations and we buy both of them."

"In tv, we're primarily interested in the rating, the share of audience and audience composition, because, we're buying adjacencies. We don't check the programing as closely as we do in radio, where we're more interested in coverage and the job a station does," says the media director.

Otherwise, the tv spot campaign follows the step-by-step tactic of the radio drive. The team—the media director, media supervisor, buying supervisor, buyer, estimator and secretary—carry on these various overlapping, parallel functions simultaneously on all of the radio and tv accounts.

This pattern is one which every agency uses to tailor its spot campaigns. Refinements in any purchase are dictated by the individuality of the agency and client, as in this summary of Cunningham & Walsh and Texaco activity. But the physical procedures remain the same—all aimed at the objective of better buying.



If you buy by ratings alone, we've got 'em... 38 of the 41 top Pulse-rated shows. We have the greatest number of listeners in mid-Ohio, and they have \$2,739,749,000 to spend. They and Pulse also place us first in any Monday-thru-Friday quarter-hour, day or night. Ask John Blair.

**WBNS RADIO**  
COLUMBUS, OHIO



# *Congratulations*

## Radio **WOW** and **WOW-TV** Omaha



★  
**FOR WINNING  
THE YEAR'S  
MOST COVETED  
PUBLIC SERVICE  
AWARD**  
★

### **Third PEABODY Honor!**

**1940** Citation for Polio Fund Drive.

**1946** "Operation Big Muddy."

**1956** "Regimented Raindrops" — soil-water conservation."

The entire Meredith Radio-TV Family congratulates WOW Radio and WOW-TV for winning the 1956 Peabody Public Service Award.

Your TV film and Radio Program Series—"Regimented Raindrops" was a vital story, masterfully presented!

*Your sister  
MEREDITH STATIONS  
and Magazines\**

**WHEN** — SYRACUSE — **WHEN-TV**

**KPHO** — PHOENIX — **KPHO-TV**

**KCMO** — KANSAS CITY — **KCMO-TV**

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines



# Here's all you need to know-



## for sales success in Buffalo!

The second biggest market in the nation's biggest-spending state is defined and digested for you in the new WBEN-TV Coverage Brochure.

This brochure includes market facts of the 14 Western New York and four Northwestern Pennsylvania counties served by WBEN-TV. It also contains a graphic coverage map that pin points your total sales area where 3½ billions are spent annually at the retail level. In all, it presents a clear and concise picture of all you

need to know to stimulate sales thinking and sales effort.

And to help you reach and penetrate this huge market the most effective way, you'll find this brochure brimming with facts on facilities and service that have proven to TV advertisers since 1948 that "TV dollars count for more on Channel 4".

We'll be happy to send you a copy of this fact-packed brochure. Just write our Sales Department.

**WBEN-TV** channel **4**  
CBS in Buffalo



THE PIONEER STATION OF WESTERN NEW YORK



# NEW AND RENEW

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Dairy, Chi	Campbell-Mithun, Chi	NBC 144	Perry Como; alt Sa B-9 pm; 1/3 spon; 14 Sept
American Home Products, NY	Bates, NY	CBS 133	S.R.O. Playhouse; alt Sa 9:30-10 pm; 11 May; 35 wks
Buick, Flint, Mich	Kudner, NY	NBC 120	Wells Fargo; alt M B:30-9 pm; 9 Sept; 52 wks
Bulova, Flushing, NY	Mc-E, NY	NBC 130	Steve Allen; Su B-9 pm; 1/3 spon; 19 May; 2 June only
Helene Curtis, Chi	Ludgin, Chi	CBS 133	S.R.O. Playhouse; alt Sa 9:30-10 pm; 18 May; 9 wks
Gillette, Boston	Maxon, Detroit	CBS 200	Preakness; Sa 5:30-6 pm; 18 May only
Gillette, Boston	Maxon, Detroit	CBS 200	Belmont; Sa 4:30-5 pm; 15 June only
Knemark, Brooklyn	E. Mogul, NY	NBC 144	Perry Como; alt Sa B-9 pm; 1/3 spon; 14 Sept
Lever Bros, NY	BBDO, NY	NBC 128	Life of Riley; alt F B:30-9 pm; 14 June; 65 wks
Schick, Lancaster, Pa	Warwick & Legler, NY	NBC	Gisele MacKenzie; alt Sa 9:30-10 pm; 5 Oct; 52 wks
Sylvania Electric Products, NY	JWT, NY	ABC	The Real McCoys; Th B:30-9 pm; 3 Oct; 52 wks
Timex, NY	Peck, NY	NBC	Bob Hope Variety Show; 6 one-hour programs; fall, 1957-1958 season
Toni, Chi	North, Chi	NBC 168	Your Hit Parade; alt Sa 10:30-11 pm; 7 Sept; 52 wks

## RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	Bates, NY	CBS 182	Name That Tune; alt Tu 7:30-8 pm; 7 May; 26 wks
American Tobacco, NY	BBDO, NY	NBC 168	Your Hit Parade; alt Sa 10:30-11 pm; 7 Sept; 52 wks
Greyhound, Chi	Grey, NY	NBC 130	Steve Allen; alt Su B-9 pm; 1/2 spon; 14 July; 52 wks
Kimberly-Clark, Chi	FC&B, Chi	NBC 144	Perry Como; alt Sa B-9 pm; 1/3 spon; 14 Sept
Noxzema Chemical, Balt	SSC&B, NY	NBC 144	Perry Como; alt Sa B-9 pm; 1/3 spon; 14 Sept
RCA, Camden, NJ & Whirlpool Corp, St. Joseph, Mich	KGE, NY & Chi	NBC 144	Perry Como; alt Sa B-9 pm; 1/3 spon; 14 Sept
R. J. Reynolds, Winston-Salem	Esty, NY	NBC 139	People Are Funny; alt Sa 7:30-8 pm; 14 Sept; 52 wks
Sunbeam Corp, Chi	Perrin-Paus, Chi	NBC 144	Perry Como; alt Sa B-9 pm; 1/3 spon; 14 Sept
Toni, Chi	North, Chi	NBC 139	People Are Funny; alt Sa 7:30-8 pm; 21 Sept; 52 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Arthur C. Arnold	National Tea Co, Minn, asst store mgr	WCCO-TV, Minn-St. Paul, asst dir merch dept
John Babcock	Crosley Broadcasting, asst gen program mgr	WLW-I, Indianapolis, asst gen mgr
Gertrude V. Casey	Transfilm, NY, sls	Same, mgr sls dept
Frank Crosiar	WNDU, South Bend, local sls	WMRI, Marion, Ind, commercial mgr
George DeMartini	Cohen, Simonson & Co, NY, gen partner	Guild Films, NY, vp & treasurer
William Du Bois	Sears Roebuck, sls & advtg	WNDU, South Bend, local sls
Stanley Dudelson	Screen Gems, Detroit, north central div mgr	Same, Chi, midwest div mgr
Don R. Gillies	WCCO-TV, Minn-St. Paul, dir merch dept	Same, natl sls mgr
Robert R. Hansen	WCCO-TV, Minn-St. Paul, asst dir merch dept	Same, dir merch dept
Al Hazelwood	KWTV, Oklahoma City, announcer & sportscaster	Same, local sls
Adolf N. Hult	Screen Gems, NY, dir sls devel	RKO Television, NY, special consultant on natl sls
Jack Kettell		Kettell-Carter, Boston, acct exec
Nox Lempert	Guild Films, NY, production mgr	Same, producer commercials
Alfred Lewis	NBC, NY, controller's dept	WMAQ-WNBQ, Chi, business mgr
Dick Lewis		MGM-TV, Chi, sls rep-commercial & industrial film dept
Allen Ludden	NBC, NY, mgr program plng & devel	WCBS Radio, NY, program dir
Walter J. Mann, Jr.	Federal Pacific Electric, Newark, asst to mktng research super	Alfred Politz, NY, research staff
Bob Mansur	WFAA, Dallas, staff announcer	Same, promotion mgr
David Mathews	Gross-Krasne, Hy, commercial & production depts	Same, gen mgr
Bruce Mayer	WWJ-AM-TV, Detroit, producer	Petry, Chi, tv sls
Theodore A. Minde	Nowland & Co, Greenwich, Conn, tech dir	Alfred Politz, NY, research staff
H. D. Neuwerth	Katz, NY, acct exec	John Blair, NY, acct exec
Patric Rastall	ABC Film Syn, NY	CBS TV Net Sales, Chi, acct exec
Joseph Savalli	WOV, NY, acct exec	Same, also dir Italian sls
Bill Simpson	KTXN, Austin, gen mgr	Same, also KIWW, San Antonio, gen sls mgr
Griffin B. Thompson	National Film Board of Canada, chief of research & reports div	Schwerin Research, Toronto, managing dir
William R. Vallee	BGB, NY, tv dir	TelePrompTer, NY, dir operations
William K. Winterble	Katz, LA, radio sls	Same, NY, radio sls

## NEW FIRMS, NEW OFFICES (Change of address)

Caples Co, NY, has moved to 10 E 40th St  
Creative Merchandising Co, NY, new tv firm, is located at 535 Fifth Ave  
Franklin Bruck Advtn, NY, is now named Heineman, Kleinfeld, Shaw & Joseph, Inc  
General Pictures Corp, Cleveland, new film company, has offices in the Dramaturgy Bldg, 2307 Chester Ave  
Grantray-Lawrence Animation, Hy, has new quarters at 716 North LaBrea Ave  
MPO Productions, NY, has opened a Detroit-Midwestern sales office at 6560 Cass Ave, Detroit  
MPO Television Films, NY, has a new production center at 210 W 65th St  
Mullins Earl Advtn, Hy, has moved to 330B Beverly Blvd, LA 4

Pintoff-Lawrence Productions, NY, new animation studio, is located at 129 W 52nd St  
Powell-Gayek Advtn, Detroit, has changed its name to Powell, Inc, Advtn  
Powell & Schoenbrod Advtn, Chi, has changed its name to Powell, Schoenbrod & Hall Advtn  
Radio Representatives Ltd, Montreal, P.Q., has moved to Room 504, 1411 Crescent St  
Truppe, LaGrave & Reynolds, Des Moines, is now located in Suite 535, Insurance Exchange Bldg  
Wondsel, Carlisle & Dunphy, NY, new film production firm, is located at 1600 Broadway

## TV RESULTS

### HAIR CURLERS

SPONSOR: Weaver Products

AGENCY: Herb Flaig

**Capsule case history:** With television its primary promotional medium, a soft rubber hair curler called "Spoolie" hit the \$200,000 mark in retail sales in the first five weeks of the tv campaign. For the promotion, Weaver Products of Minneapolis, makers of "Spoolie," selected WLW-T's *Paul Dixon Show*, a weekday morning variety show, and *Headin' West*, a weekday afternoon movie. Weaver ran 10 to 11 announcements a week on WLW-T during the five-week period. In addition to the \$200,000 in retail sales, more than \$40,000 in back orders were received from drug, department, grocery and 5 & 10 cent stores in the Cincinnati area. Production fell behind demand and customers had to wait six to eight weeks for orders. "Spoolie," a new type of curler which resembles a small punctured mushroom, retails at \$1.50 for a package of 32 curlers. Weaver Products now is sponsoring the two shows on a long-range contract basis.

WLW-T, Cincinnati

PURCHASE: Announcements

### NEW HOMES

SPONSOR: W. E. Johnson Realty

AGENCY: Time & Copy

**Capsule case history:** A new home is an expensive item but the Wallace E. Johnson Realty Co., using just one tv announcement, recently sold 17 houses during a single week-end. On the recommendation of Time & Copy, Johnson Realty some time ago began using a one-minute announcement on WHBQ-TV. The announcement is aired on Thursday nights within the *Million Dollar Movie*. Results have been consistently gratifying, but last March one of these weekly commercials brought a real sales bonanza. This announcement covered the opening of Johnson Realty's Value Villa homes and was telecast at approximately 10:45 p.m. Thursday. The firm reported that on Friday morning over 25 phone calls were received from people who had seen the commercial and that on Saturday and Sunday 17 homes were sold. The sales were attributed directly to the announcement on WHBQ-TV since Johnson used no other medium.

WHBQ-TV, Memphis

PURCHASE: Announcements

### CHINESE FOOD

SPONSOR: China Food Kitchen

AGENCY: Direct

**Capsule case history:** Salt Lake City residents in search of Chinese food responded so enthusiastically to announcements on KTVT that they caused a telephone tie-up which probably made the phone company wish they'd all stick to steak. For an eight-day period, KTVT ran one 10-second announcement each night advertising China Food Kitchen's home delivery special, "Quicke Chickee." During that time the information board of the Mountain States Telephone and Telegraph Co. was swamped with over 2,000 calls requesting the number of the trade name "Quicke Chickee," rather than the firm name. As a result, the phone company has issued multiple listings for the firm. John Quong, of China Food Kitchen, stated that compared to other types of advertising done in the past, tv gave a much greater and more immediate response. He also reported an over-all increase of 20% in home delivery business since the television drive.

KTVT, Salt Lake City

PURCHASE: Announcements

### COFFEE

SPONSOR: Butter-Nut Coffee Co.

AGENCY: Direct

**Capsule case history:** The special premium offer is a standard promotional device used by many kinds of advertisers in nearly all media. The success of Butter-Nut Coffee's television promotion shows why advertisers keep returning to this type of campaign. Butter-Nut made the following tv offer: "Send 25¢ and a key strip from a can of Butter-Nut Coffee to KOA-TV, Denver, and you'll receive 10 packs of Burpee seeds, a \$2.35 value." The offer was made on *Weatherman Bowman's* weathercast at 10:10 nightly and in announcements at various times and ran from 11 February through 23 March. During this time, requests for the seeds were received from 13,456 viewers and the sponsor reported that 15,000 cans of coffee were sold. The promotion reached far beyond the immediate Denver area. Responses to the offer represented a total of 245 cities and towns in Colorado, Nebraska, Wyoming and Kansas.

KOA-TV, Denver

PURCHASE: Announcements





*No matter how you slice it!*

**WROC-TV and  
only WROC-TV can  
guarantee maximum  
circulation throughout  
the ROCHESTER area**

Take FIVE delivered homes, rather than FOUR, when you buy the Rochester, New York market. Get the most mileage for your advertising dollars in this rich, prime area where nearly a million people spend more than a billion dollars annually, in one of the nation's first 45 markets.

#### MARKET COVERAGE

HOMES REACHED MONTHLY	<b>26.2%</b>	MORE than the other Rochester Channel
HOMES REACHED ONCE A WEEK	<b>24.1%</b>	MORE than the other Rochester Channel

#### DAYTIME CIRCULATION

HOMES REACHED ONCE A WEEK	<b>24.0%</b>	MORE than the other Rochester Channel
HOMES REACHED DAILY AVERAGE	<b>27.4%</b>	MORE than the other Rochester Channel

#### NIGHTTIME CIRCULATION

HOMES REACHED ONCE A WEEK	<b>22.3%</b>	MORE than the other Rochester Channel
HOMES REACHED DAILY AVERAGE	<b>18.6%</b>	MORE than the other Rochester Channel

Represented Nationally by Peters, Griffin, Woodward Television Sales

Rochester's MOST POWERFUL Station



**CT  
5**

**WROC-TV**  
CHANNEL **5**

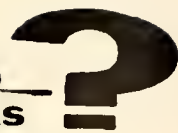
#### SOURCES:

Sales Management Survey 1956  
Nielsen No. 2 Spring 1956

A TRANSCONTINENT TELEVISION CORPORATION STATION  
Rochester Broadcasting Center • Rochester 3, N. Y. • BUTler 8-8400

# SPONSOR ASKS

What are your tips on minimizing legal risks



**Samuel Spring**, attorney, New York; author of *Risks and Rights in Television and Publication*

Legal trouble generally comes over the content of advertising copy and centers upon copyright infringement and privacy invasion. The law reports contain an increasing list of suits brought for copyright infringement and privacy invasion by copywriters.

Unfortunately the judges are far stricter with copywriters when it comes to these two copy-traps than they are with the writers of news, fiction or other forms of entertainment. Conse-



*"be careful  
about quoting"*

quently, the copywriter must be very careful about quoting. In the instance of quotations from a copyrighted book in a news article or work of fiction, the courts are liberal in upholding the right of fair comment to protect a writer who has quoted a copyrighted work. But not so in advertising. A copywriter who included only a short part of a sentence from a copyrighted medical work, when expounding the virtue of the ingredients of a proprietary medicine was dealt with severely by the court. The right of fair comment, the Court held, did not apply. So, too, in the case of the use of names, pictures or descriptions of a private person or of a public entertainer or politician in an advertisement even apart from an endorsement of the product. The courts then are quick to grant relief against the advertiser. The copywriter must remember, moreover, that an oral consent to use a person's name or picture is invalid. The license given must be

in writing. As to the use of copyrighted material in an advertisement the consent may be oral but it is better to have it in writing. Usually it is not difficult to get such consent if application is made in advance.

The current popularity of humorous-toned, spot commercials in television are raising problems as to how far-reaching invasion can be legally safe as satire or burlesque. When CBS used MGM's copyrighted motion picture "Gaslight," without license for a humorous broadcast on the theory that a user of copyrighted material for burlesque purposes could do so without license as fair comment, the court held, (quoting the rule stated in my book, *Risks and Rights in Television and Publication*) that an extensive use of copyrighted material for satire, imitation or burlesque was an infringement. The Supreme Court of the United States considered this issue so important that it has allowed an appeal and will consider the matter in full.

**Carleton G. Eldridge, Jr.**, partner of the law firm of Coudert Brothers, New York  
In general it may be said that . . . "the noblest of human productions—knowledge, truths ascertained, conceptions, and *ideas*—become, after voluntary communication to others, free as the air to common use." Why then all



*"periodic  
employee  
education"*

the talk about "internal security" to avoid claims and suits charging your agency or company with the misappropriation of merchandising schemes, advertising concepts, program ideas and the like? Doesn't the law mean

what it says? Yes . . . but . . .! No company enjoys defending lawsuits; it's costly; personnel are diverted from their primary productive functions; press references usually refer only to the "charges" accompanying the filing of suit, and, of course, there's always the risk of loss.

To nip the problem at the outset really requires an internal program, consistent with company policy, which endeavors to prevent the possibility of an "idea" being submitted under circumstances other than that of a voluntary communication. In addition to such a program, periodic employee education in the program and the reasons for its existence is a "must." Since all surveys with which the writer is familiar clearly indicate that "ideas" received from the general public have been anticipated or are not feasible in the form submitted, it seems that policy would dictate the formulation of a program tending to minimize the risk of suits charging "idea-theft," rather than one that encourages their disclosure.

Such a program would, in the writer's opinion, require the following fundamentals:

a) an express policy statement (and practice) to the effect that the company does not wish to consider unsolicited ideas, and

b) an internal "routing and return" system whereunder "mailed-in ideas" are, as a matter of record and routine, not exposed to creative and executive personnel and are returned promptly with a letter recital of company policy which precludes consideration of such material.

This policy, if followed, would also preclude the receipt of "talked-in ideas" (in person submissions).

The so-called "release forms," which are nothing more than agreements reciting the terms and conditions under which a company will undertake to consider an "idea," are



helpful but are normally not the panacea answer. Their use is common and does somewhat represent a workable solution for those companies which prefer to afford the public an opportunity to participate.

When in doubt as to how to handle an unsolicited idea submission, seek the advice of your company attorney. You will both be glad that you did.

**Geraldine B. Zorbaugh**, vice president and general attorney, CBS Radio, New York  
The substantial damages awarded by juries in recent years for the unauthorized use of literary material have awakened the industry to the need for protection against amateur idea peddlers.

However, even the copyright experts have not yet agreed on the best method of avoiding claims based on unsolicited "ideas." After years of experience with nuisance claims based on unsolicited submissions, some companies have established procedures for keeping such unsolicited material away from creative and executive personnel. If the submission comes in the mail,



*"copyright experts have not yet agreed"*

the letter is returned to the sender with a statement, drafted or approved by counsel, advising that the company has an established policy against considering unsolicited material. Some companies return the letter with a release form which states clearly the terms and conditions upon which the submission will be reviewed. For day-to-day protection there is no substitute for competent staffs in editing and literary rights departments where factual information is compiled for reference purposes. When a question arises as to whether one has or has not the right to use certain material, the information from the editing or literary rights department should be evaluated by an attorney.

Because no one has yet found a way to eliminate human error or to eliminate the filing of unjustified claims and costly defense, many companies are insured against such liability.

**Russell Sillery**, claims attorney, Seaboard Surety Co., New York

As an Insurance Carrier covering libel, slander, copyright infringement, piracy, plagiarism and invasion of privacy, we cannot dictate the manner in which our Insureds' should conduct their advertising activities to avoid claims and or suits. While this is apparently contrary to historic insurance practice which is to reduce claims and or suits frequency by what is commonly called "safety engineering," it results from the nature of the covered hazards.

The question of procedures and safeguards against libel and slander falls exclusively in the area of legal opinion



*"it falls in the area of legal opinion"*

and advice. By the same token, copyright infringement, piracy and plagiarism, also, are purely questions of legal opinion rendered about a specific advertisement, broadcast or commercial. In such cases, every item must be judged on its own merits and in practically all of them, there is sufficient differences to warrant an expert legal interpretation. Such a service, of course, may not be rendered by an Insurance Company; otherwise, we would be engaged illegally in the practice of law.

However, we do attempt to act as an information "clearing house." That is, for example in the area of idea, slogan or title submission, we do exhibit copies of release forms used by networks, advertising agencies and advertisers prior to the acceptance of such submissions with a suggestion that they consult with their own counsel regarding their adoption.

In the field of privacy invasion, the only problem is to secure a properly executed release for the use of anyone's photograph or name. Since this is a New York statutory requirement, we simply cite Sections 50 and 51 of the Civil Rights Law.

Our contact with practically every claim and suit in this field, enables us to keep ourselves and our insured's conversant with the latest developments. This is our contribution toward "safety engineering."

# SEE



**How WKBT  
Has Grown Since  
March, 1956!**



**1. VIDEO POWER  
INCREASED FROM  
100,000 TO**

**250,000 WATTS!**

**2. PENETRATION  
STRENGTHENED  
FROM 50 TO ... 65%**

**Meaning a Greater  
Percentage of Viewers  
Over An Extended Area!**



Serving 130,000 TV Homes

CHANNEL **8** LA CROSSE, WIS.

**CBS - NBC - ABC**

Represented by:

**H-R TELEVISION, INC.**

&

**HARRY HYETT, Minneapolis**



# SPOT BUYS

## TV BUYS

**Harold H. Ritchie**, Clifton, N. J., is going into about 15 markets throughout the country to advertise its Brylcreem; 30-minute segments during "A" time are being purchased for a syndicated film series, *Silent Service*. Objective: a male audience. The 52-week test schedule will begin shortly; ratings and sales results will be carefully correlated. Film commercials will continue to be puppet-animation. Buying is not completed. Buyer: Midge Krone. Agency: Atherton & Currier, New York. (This is a departure from Brylcreem's late-night movie pattern of the past. See SPONSOR 23 July '56.)

**General Foods Corp.**, Post Cereals div., Battle Creek, Mich., will switch its schedule for *Sugar Rice Krinkles* to its *Sugar Crisp* cereal and add about 15 scattered markets in September. Minute participations are being sought in late afternoon children's shows. The number of announcements per week in a market will range from three to 10. Commercials will be on film and live. Buying is not completed. Buyer: Irv. Wilson. Agency: Benton & Bowles, New York.

**The California Oil Co.**, Perth Amboy, N. J., is entering about 15 markets on the Eastern seaboard from Maine to Virginia for its new super-premium Calso gasoline; 20-second announcements will be placed 8-10:30 p.m. for a 13-week schedule. Frequency per week in each market will be four to six top-rated announcements. Film commercials for "Calso Supreme 300-Plus" will sell the themes: (1) especially designed for late model cars, even those with 300-plus horsepower; (2) the highest octane rating of any Calso gasoline; and (3) an exclusive detergent-action additive for cleaner carburetion. Buying is completed. Buyer: Trow Elliman. Agency: BBDO, New York.

**Lambert-Hudnut Div.**, subsidiary of Warner-Lambert Pharmaceutical Co., Morris Plains, N. J., is going into many markets to advertise its Richard Hudnut Quick Home Permanent. Campaign will begin 27 May and run for 18 weeks. Minute film announcements will be placed during daytime hours. Average number per week in each market will be three. Buying is half completed. Buyers: Vera Brennan and Fred Spruytenburg. Agency: SSCB, New York.

## RADIO BUYS

**Salada Tea Co., Inc.**, Boston, is buying in major Northeastern markets. Schedule will begin in early June and continue until the end of the year. Minute announcements will be slotted during daytime segments for a women's audience. Commercials will be e.t.'s and live. Buying has just started. Buyer: Fred Spruytenburg. Agency: SSCB, New York.

**Union Carbide & Carbon Corp.**, New York, is entering farm areas to promote its *Crag Glyodin*, a fruit fungicide. The original plan

In Houston the turn is to 13	in Houston the turn is to 13
in Houston the turn is to 13	because we think television is more than
old movies or new ones	in Houston the turn is to 13
in Houston the turn is to 13	... more than just riding the network!
The Best Network, movies and local "live" everyday makes	in Houston the turn is to 13



THE CHRONICLE STATION, CHANNEL 13  
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC  
HOUSTON CONSOLIDATED TELEVISION CO.  
General Manager, Willard E. Walbridge  
Commercial Manager, Bill Bennett  
NATIONAL REPRESENTATIVES: Geo. P. Hollingbery Co.  
500 Fifth Avenue, New York 36, New York



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE<sup>®</sup> RADIO

*delivers more for the money*



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

They serve this amazingly rich inland market — with triple the retail sales of the Atlanta metropolitan market — and effective buying income of nearly \$4.3 billion, more than all of Iowa. (Sales Management's 1956 Copyrighted Survey)

**McClatchy  
Broadcasting  
Company**

Sacramento, California  
Paul H. Raymer Co.,  
National Representative

**KOH** • RENO  
**KFBK** • SACRAMENTO  
**KBEE** • MODESTO  
**KMJ** • FRESNO  
**KERN** • BAKERSFIELD





**"OWLS DON'T  
GIVE A HOOT!"**



**... BUT TIME BUYERS  
AND CLIENTS DO!**

To get results you have to direct your commercial message to the listeners who are in a position to buy! 92% of KGB audience is in the adult category!

**SAN DIEGO...**

now has a CITY population of 500,000 (based on the recently completed State Census and an overall County population in excess of 800,000)!

Sell this billion dollar market by exposing your Client's message to the 92% adult audience on San Diego's FIRST station . . .

**KGB**

H - R Representatives

was to use print exclusively, but because of the early summer weather and quick blooming of the fruit, the advertiser decided to use the immediacy impact of radio; 7-week campaign will begin shortly. Minute participations in, and adjacencies to, farm shows will be purchased; frequency will be two-a-day, six days a week. Buying is completed. Buyer: Troy Ferguson. Agency: Albert Sidney Noble Adv., New York.

**Chas. Pfizer & Co., Inc.**, Brooklyn, will begin a schedule in 20 markets to advertise its Bonadettes, a car sickness remedy. Campaign begins 20 May for 15 weeks. Minutes. 20's and 30's will be slotted throughout the day for saturation; average number of announcements per week will vary from market to market. Commercials will be e.t.'s and live. Buying is completed. Buyer: Betty Nasse. Agency: Dowd, Redfield and Johnston, Inc., New York.

**Hudson Vitamin Products Corp.**, New York, is planning a many-market buy. Live minute participations are being sought in women's service type shows. Advertising appeals: (1) quality vitamins at lower prices; and (2) write for catalogue and let your doctor make recommendations based on our formulas. Buying has just started. Buyer: Irving Krouse. Agency: Pace Advertising Agency, New York.

**The Chattanooga Medicine Co.**, Chattanooga, Tenn., is entering Southern markets to promote its Dyrid, an anti-diarrheal; 19-week campaign will start 3 June. Minute e.t.'s will be placed during early morning hours and noon. Average number of announcements per week in each market will be 10 for the first four weeks, five thereafter. Target: an adult audience leaning toward women. Buying is not completed. Buyer: Bernie Singer. Agency: Harry B. Cohen, New York.

## RADIO AND TV BUYS

**Doeskin Products, Inc.**, New York, is planning a campaign for its Doeskin tissues. The short-term schedule will begin in early June. On tv, minute announcements will be slotted primarily during daytime hours. Average number of announcements per week will vary from market to market. On radio, the advertiser is purchasing participations in morning and afternoon personality shows. Frequency varies. The live radio commercials and filmed tv commercials are slanted to women. Buying is completed in tv, incomplete in radio. Buyer: Manny Klein. Agency: Harry B. Cohen, New York.

**Hathaway Bakeries, Inc.**, Syracuse, is entering markets in New York and Ohio where it has door-to-door distribution for its bread. Radio and tv campaign uses a contest to promote its new Big League bread; 15-market schedule will begin 10 June and run for 13 weeks. The advertiser is seeking participations in, and adjacencies to, late afternoon and Saturday children's shows in tv; average number of announcements per week in each market will be 30. In radio, announcements will be slotted around the clock to reach mother; frequency per week in each market will be 40-50. Radio commercials are e.t.'s. tv commercials film. Buying is completed. Buyer: Ed Ratner. Agency: Friend-Riess Adv., New York.





## “but why should I have to sell my representative, too?”

Good question! Yet this station manager with a well-established TV outlet in a good market—faces a problem confronting more and more television operators today.

Competition for the TV advertising dollar is understandable. It demands hard selling. But competition to get a fair share of your representative's attention... competition with a host of *other* stations on his list... simply *doesn't* make sense.

You shouldn't have to sell your representative on performing his job fully. And with *specialized* representation, you don't. There's no routine, no “production line” formula when you're one of the quality stations on Harrington, Righter and Parsons' limited list. Your representation is tailored to your station's distinctive merits by people who specialize only in the television medium. Caliber TV stations like those below don't want to be one of the pack. With us, they never are!

**HARRINGTON,  
RIGHTER  
& PARSONS, Inc.**

*television — the only medium we serve*

WCDA-B-C Albany WAAM Baltimore WBEN-TV Buffalo WJRT Flint  
WFMY-TV Greensboro/Winston-Salem WTPA Harrisburg WTIC-TV Hartford  
WDAF-TV Kansas City WHAS-TV Louisville WTMJ-TV Milwaukee  
WMTW Mt. Washington WRVA-TV Richmond WSYR-TV Syracuse



**MORE**  
radio homes at the  
**LOWEST**  
cost per home are  
**DELIVERED**  
by **WSUN**  
than any other station in the  
**HEART of**  
**FLORIDA**

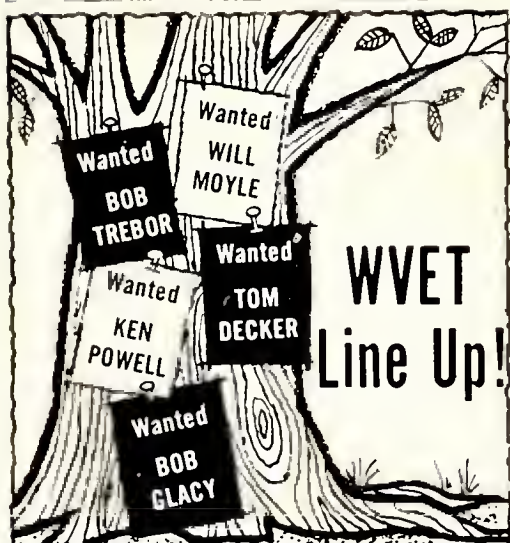
(check your Nettsen No. 2)

**WSUN RADIO**

ST. PETERSBURG - TAMPA

Represented By VENARD, RINTOUL &  
McCONNELL

Southeastern: JAMES S. AYERS



## Rochester's 5 Most Wanted\* Men

\*WANTED...by audiences and advertisers  
... because they make WVET's  
unique programs of music, loved by  
all ... and every-hour news ...  
NUMBER ONE in Rochester radio for  
reception and response.



ROCHESTER, N. Y.

1280 K. C. 5000 WATTS

Represented Notionally by

**THE BOLLING COMPANY**

# News and Idea WRAP-UP

## ADVERTISERS

At the National Industrial Advertisers annual conference (9-12 June) Dr. Wilson Randle, senior partner at Booz, Allen & Hamilton, will reveal that major manufacturers expect 30% to 80% of their growth in the next three years to come from new products.

Randle's talk will be based on a study of 400 top industrial firms.

Who is principally responsible for the boom in spot and network radio? Kevin Sweeney, RAB president, credits it to advertisers who spent little or no money in radio during pre-tv days.

Advertisers like Beechnut with 75% of its budget and Listerine with \$21½ million dollars invested in radio this year are typical of accounts which spent little money in the medium prior to recent months.

**New Products:** Bristol-Myers is bringing out an anti-dandruff preparation. Theradan, this month. Air media used to promote the formula will be two of Bristol-Myers' tv shows. *Alfred Hitchcock Presents* and *Playhouse 90* (both on CBS TV). DCSS is the agency. . . . Toni will debut its New Way Toni kit with plastic applicator on 1 June and will back the addition to the home permanent line with heavy tv

and radio support. North is Toni's agency.

**Fleischmann Division of Standard Brands** is doing another promotional job for its customers' customers: this time the restaurant trade.

The campaign, which Fleischmann is underwriting, will run in 22 major markets for two months. The keystone of the tie-up between Fleischmann and its customers is a contest in which local disk jockeys will ask married women to write on the theme: "I deserve to eat out at least once a week, because . . ." Prizes include eight free meals each and wages for baby sitter.

**People in the news:** Gordon Ackland has been appointed director of advertising for all Royal McBee products and **Xavier N. Benziger** will take over as advertising manager for typewriter products. Royal McBee is currently using two network tv specials (*Washington Square* on 20 May and 4 June) to promote graduation sales. . . . **William Bien**, general sales manager for the brewery division of Anheuser-Busch, has been elected a v.p. and will now direct all sales, advertising, merchandising, market research and sales promotion for that division.

**This Thursday (23 May) the ANA** will hold its annual advertising re-



"Summer's Special on KYW" Cleveland station uses mystery gal theme



**WCCO-TV**, Minneapolis-St. Paul, king-sized news facilities include 3240 square foot studio, 8' x 10' rear screen and special effects amplifier for 10 o'clock News, Weather and Sports program



Here is  
**listener**  
**coverage**  
 unmatched  
 by any radio  
 station in the  
 Mid-South!



1956 Nielsen Coverage Service\*

109 counties in 6 states in the heart  
 of the important Mid-South area

\*Monthly coverage

Weekly coverage

Average weekly audience

Average daily audience

**Radio Memphis**

**WMPS**

Also first in Hooper, Pulse 68-county survey, Pulse metro survey,  
 Hooper business establishment survey and Hooper car survey!

Keep your eye on these other Plough, Inc. Stations:

Radio Baltimore

**WCAO**

Radio Boston

**WCOP**

Radio Chicago

**WJJD**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.



search workshop at The Plaza, New York.

One feature of interest to air media advertisers will be "A New Creative Approach to Testing Tv Commercials" by Albert Shepard, executive v.p., Institute for Motivational Research.

Broadcast Advertiser Reports is adding a new "competitive copy" report to its list of services.

New plan will note and transcribe copy changes of network and national spot advertisers.

Following is a rundown of the biggest station buys by advertiser category in March, according to Jim Boerst's Spot Radio Reports:

CATEGORY	CLIENT	STATIONS
Agriculture	Swift	95
Automotive	Oldsmobile	306
Beers & Wines	Anheuser-Busch	69
Beverages	Tetley Tea	117
Cigarettes	Kent	91
Confections	Beechnut	230
Foods	General Foods	240

Household

Prods.	d-Con	286
Insurance	Metropolitan Life	32
Cleansers	Tidy House	51
Toiletries	Shulton	73
Transport.	Eastern Airlines	59
Utilities	Bell Tele., Pa.	99

## AGENCIES

**JWT is boiling down its "radio bible."** This is a compilation of data on radio's new dimensions and potential, which was worked up when the agency was negotiating with the four radio networks for its big Ford splurge.

The new testament on radio will be reduced to fundamentals (present volume is two inches thick) and will be circulated to every account group at Thompson.

This should eventually lead to more money going radio's way.

**New agency appointments:** Anderson & Cairns for the newly formed Corinthian Broadcasting Corp.

**New Book:** "Advertising Media" by Lyndon O. Brown, Richard S. Lessler and William M. Wilbacher details media planning and explains how advertisers formulate marketing strategy. Cost-per-1,000 concept and audience measurement are given full treatment. Contains many charts and tables within its 395 pages. is priced at \$7.50. Publisher is Ronald Press, New York.

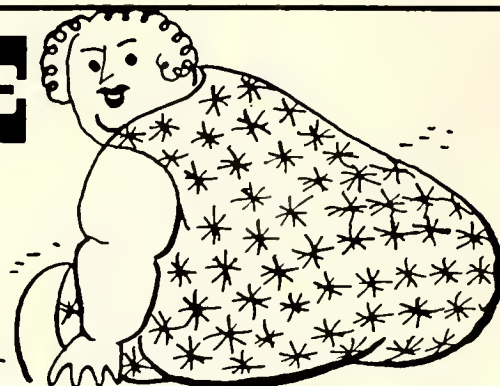
Brown is v.p. and media director at D-F-S Agency and Weilbacher is his executive assistant. Lessler is v.p. of marketing and research at Grey.

**Focus on personalities:** George W. Davidson has joined Compton as a v.p. and account supervisor. He formerly was a marketing executive for JWT. . . . Lawrence Weitzner has been promoted to assistant to Charles L. Rothschild, executive v.p. and account supervisor. at Emil Mogul. . . . Frank Carvel has joined Ayer on the timebuying staff. . . . Julian Watkins has been named chairman of a new creative review board at Campbell-Mithun. . . . Robert F. Stanton has joined Ketchum, MacLeod & Grove as an account executive. . . . Earl Timmons has been appointed research director for Stomberger, LaVene, McKenzie. . . . Clifford Spiller moves over to SSCB as senior v.p. in charge of the Pall Mall account and member

(Please turn to page 72)

## for COVERAGE

WBIR-TV covers more than 50 prosperous counties in East Tennessee, Kentucky and North Carolina.



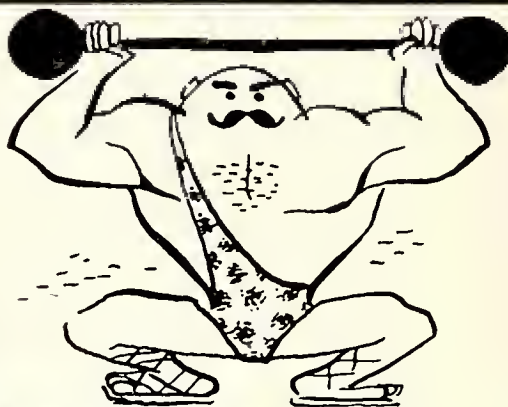
## for HEIGHT

WBIR-TV's antenna towers 991 feet above the average terrain.



## for POWER

WBIR-TV is one of the nation's most powerful stations operating on a full 316,000 watts.



**CALL YOUR KATZ MAN**  
for availabilities

# WBIR-TV

Serving Tennessee's 2nd Market



# KNOXVILLE CHANNEL 10







*Announcing . . .*

## **SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS**

**THE NEED:** Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

*Norman R. Glenn*  
Publisher



## COMPETITION DETAILS

### Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

### Award Classifications

tv stations	gross top hourly rate
Group 1.....	to \$500
Group 2.....	\$500 to \$1000
Group 3.....	\$1000 to \$1500
Group 4.....	\$1500 to \$2000
Group 5.....	\$2000 and over

### radio stations

Group 6.....	to \$150
Group 7.....	\$150 to \$300
Group 8.....	\$300 to \$450
Group 9.....	\$450 to \$600
Group 10.....	\$600 and over

Group 11.....	networks
Group 12.....	group-owned stations
Group 13.....	film syndicators
Group 14.....	tv commercial producers
Group 15.....	broadcast services, reps, manufacturers, producers, suppliers

### Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a \$50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

### Entries

Each entry must consist of five or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

### Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

### Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Baseom and Bonfigli.

### Special Contribution

... to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute \$5000 entry. The contribution will be in the form of a check to this organization for each tv and radio station name of the promotion manager of the station.

## from the president of the BROADCASTERS' PROMOTION ASSOCIATION



BROADCASTERS' PROMOTION ASSOCIATION, INC.

Charlton Building • 122 East 42nd Street • New York 17, N. Y. • MUrray Hill 7-0808

### OFFICERS

**President**  
David E. Partridge  
Westinghouse  
Broadcasting Co., Inc.  
**First Vice-President**  
Charles A. Wilson  
WON & WON-TV  
**Second Vice-President**  
Montez Tjaden  
KWTX  
**Secretary-Treasurer**  
Ellen M. Johansen

### DIRECTORS

Bruce Wallace  
WTMJ & WTMJ-TV  
Hollywood Meeks  
WMAI-TV  
Roy C. Pedersen  
WDAY & WDAY-TV  
Samuel Elber  
WEEB  
Gene Godt  
WCCO-TV  
Marion Annenberg  
WDSU & WDSU-TV  
Joe Zimmermann  
WFIL & WFIL-TV  
Joe G. Hudgens  
KRNT & KRNT-TV  
John M. Keys  
WMAQ & WNBQ  
Foster H. Brown  
KMDX  
Howard W. Meagle  
WWSV  
Paul I. Woodland  
WGAL & WGAL-TV

March 28, 1957

Mr. Norman Glenn, Publisher  
SPONSOR  
40 East 49th Street  
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to take a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute \$500 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from the generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure continuing growth and usefulness.

Cordially,

*David E. Partridge*

David E. Partridge  
President

DEP:J

SPONSOR

THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

# WHAT IS YOUR PHOTO- GRAPHIC MAL- ADJUSTMENT ?

- 1) **QUALITY** ?
- 2) **SERVICE** ?
- 3) **PRICE** ?

THESE ARE THE **3**  
BIG PROBLEMS

Let us cure them for you  
as we have done for some  
of the top business firms  
and advertising agencies



**BAKALAR  
COSMO**  
Photographers

119 W. 57th St., N.Y.C. Ci. 6-3476  
PHOTOGRAPHERS FOR SPONSOR

## BAKALAR-COSMO

119 W. 57th St., N. Y. C.

Gentlemen: Please have your represen-  
tative ☐ Phone ☐ Drop in

Date \_\_\_\_\_ Time \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_ Tel. No. \_\_\_\_\_

of the plans board. Spiller was former director of marketing for the Maxwell House division of General Foods. . . . **Christopher A. Sante**, director of research at Lennen & Newell, has been made a senior v.p. and will also act as liaison between management, account supervisors and department heads on marketing plans. . . . **Cay Gibson** has been named to head up the Doyle-Dane-Bernbach sales promotion department. . . . **Charles D. Hylsman, Jr.**, has been named an account executive with W. S. Walker Advertising and **James F. Devine** is the new creative director for the agency. . . . **Phillip Wolf** has been made radio-tv director for Mottl & Siteman, Los Angeles. . . . **Shannon Patrick LaFontaine** has been appointed purchasing and production manager for the new sales aid section of MacManus, John & Adams.

They became v.p.'s this week: **Michael J. Donovan** at B&B. . . . **Louis J. Nicholaus** at K&E, Boston. . . . **Arnold M. Combrinck-Graham, Jr.** and **C. Stuart Siebert, Jr.**, at K&E, Chicago. . . . **Melcon Tashian** at FCB, New York, and **Marlen Lochrke** at FCB, Chicago. . . . **George Grabin** at Arthur Meyerhoff & Co.

New agencies: **Marvin L. Grant**, formerly v.p. of Dobin Advertising, has formed his own company in New York. . . . **Bernie Ebert** is opening an agency in Hollywood. Ebert is a tv producer and most recently was with KTLA, Los Angeles, as production supervisor.

## NETWORKS

Excerpts from talks on the theme of Radio Week:

**Matthew J. Culligan**, v.p. NBC Radio, at St. Louis Ad Club luncheon told members these seven elements have contributed to the clearing atmosphere for network radio:

- (1) audience level has stabilized.
- (2) big advertisers returning.
- (3) highly promotable new program ideas,
- (4) emergence of the popular transistor radio.
- (5) radio bridges gaps in tv advertising continuity.
- (6) has more news and cultural programs.
- (7) affiliates, national advertisers and agencies all want radio to succeed.

**John Karol**, v.p. CBS Radio network sales, told Texas broadcasting

executives that radio's unique characteristics can best be summed up as "affordable frequency."

**Louis Hansman**, v.p., advertising for CBS Radio, at the Ohio State Institute for Education by Radio and Tv said that by new sales patterns in radio an advertiser can now reach more customers than he could via 1949's top half hour show or today's average nighttime tv program.

**Robert E. Eastman**, ABC Radio president, made his Radio Week comments during a special network program. He pointed out that radio's "power" is its speed.

Fall tv programing notes: **Your Hit Parade** will keep its 10:30-11 p.m. spot on NBC TV next season instead of moving back to 10 p.m. . . . **Wildroot** has now cancelled plans to sponsor *New York Confidential* on CBS TV Saturdays 10:30-11 p.m. . . . **General Foods** and **Borden** have both renewed CBS TV's *Fury*, Saturdays 11-11:30 a.m. . . . **Perry Como Show** is sold out for the 1957-58 season with **Kimberly-Clark**, **Noxzema**, **RCA-Whirlpool**, and **Sunbeam** each renewing their alternate week one-thirds and **American Dairy** and **Kno-mark** coming in as new advertisers.

Current tv programing notes: **The high-rated daytime Tennessee Ernie Ford Show** will bow off NBC TV the end of June. This follows an agreement made with his sponsor when Tennessee Ernie went nighttime last fall. Replacement will be *Bride and Groom*.

**Buck Benny** rides again—at the top of Nielsen's network radio rat-



"I'd be listening to KRIZ Phoenix, if you could only fix a radio!"





"We Ain't Nothin' but the **TOP DAWG**"  
**... in Denver and San Francisco**

**KOSI Number 1 in Denver**

By all standards, KOSI boasts the Number 1 Independent station in Denver! March-April Hooper compliments KOSI's programming with a 15.7 AM; 19. PM share. February Pulse gives KOSI a comfortable 15.5 all-day average. The trend is upward—ratings continue to climb as proof of KOSI's increasing popularity. KOSI sells the Denver market with 5000 watts daytime—operates full time.

**KOBY Number 1 in San Francisco**

Almost overnight, KOBY jumped to Number 1 Independent in San Francisco. March Hooper: 17.8 AM, 25.5 PM daytime; 29.3 Saturdays; 33.8 Sundays. Nielsen agrees rates KOBY Number 1 Independent at 20,000 NSI Area Audience 6 AM-Midnight. KOBY operates full time—sells full time! Its 10,000 watts cover the entire bay area, making it the most powerful independent station in San Francisco.

**Mid-America Broadcasting Co.**

Effective June 1, represented by Edward Petry & Co., Inc.



Here's a  
**HOT**  
buy in  
El Paso!

**KROD-TV**  
NEW MEXICO  
EL PASO  
TEXAS  
channel 4

**"SHERIFF OF COCHISE"**  
Alternate Mondays\*  
**9:30 - 10:00 P.M.**  
**TELEPULSE 39.0**  
(in Top 15 shows)  
Follows Ford Theatre—43.5  
Precedes Wyatt Earp—30.5  
\*With White King Soap

Call Branham  
or Dick Watts at  
**KROD-TV**  
Channel 4  
EL PASO, TEXAS

CBS  
AFFILIATED with KROD-600 kc (5000w.)  
Owned & Operated by El Paso Times, Inc.  
Rep. Nationally by the **BRANHAM COMPANY**

**People  
who know**

stay at the  
**Hotel Lexington**

- 3 Minutes from Grand Central
- Convenient to Fifth Avenue Shopping
- All Outside Rooms with Tub and Shower
- Radio; Television; Circulating Ice-Water

delightfully  
**AIR CONDITIONED**

HOME OF THE FAMOUS  
**'Hawaiian Room'**  
Known For Authentic  
Hawaiian Cuisine and  
Native Entertainment  
see your  
local travel agency  
or write to Promotion  
Dept. for Brochure 180.

**Hotel Lexington**  
LEXINGTON AVE. at 48th ST.  
NEW YORK CITY, 17

BOSTON—HANCOCK 6-6625  
CHICAGO—DEARBORN 2-4432  
MIAMI—FRANKLIN 9-8331

ings. The *Jack Benny Show* (taped re-runs) hit the number one spot in the current report (two weeks ending 6 April).

ABC Radio's latest sales report lists over \$1.1 million in new and renewed business. New buys include participations in the morning block by Ball Brothers and d-Con. Renewals are from the Gospel Broadcasting Association and the Highland Church of Christ for their two religious hours. . . . **Keystone** has added 16 new affiliates, bringing the total up to 948.

New personnel appointments: **Armand Grant** has been named executive producer for daytime programs at ABC TV. Grant will be responsible for much of the network's proposed new live, daytime programming which is tentatively scheduled to be slotted from 3-5 p.m. (See "Tv's Hottest Battleground," SPONSOR, 4 May, for details on the ABC TV show line-up). . . . **Patric Rastall** has joined CBS TV sales, Chicago, as an account executive. . . . **Robert G. McKee** has been appointed an account executive for ABC TV sales, central division.

To help clients and agencies evaluate individual network station line-ups, NBC TV has set up a tv station sales unit within its network tv sales service department. **C. Herbert Clarke** will head up the unit as manager.

## TV STATIONS

**WCCO-TV, Minneapolis-St. Paul,** has an answer to those critics who decry the lack of sufficient news coverage on tv.

The station has recently expanded its nighttime news segment from 10 to 30 minutes, doubled its news staff (now 22 behind-the-scenes members plus eight on-the-air people) and remodeled and expanded its facilities so that the news department now takes in almost an entire floor of the WCCO building. The station currently carries a total of 28 local news shows per week.

**Tv Applications:** Between 6 and 11 May, two construction permits were granted and four applications for new stations were granted.

Construction permits went to **Lock Haven Broadcasting Corp. (WBPZ)** for Lock Haven, Pa., Channel 32; 20-

kw visual, and to **Harriscop Inc.** for Channel 9 in Sheridan, Wyo.: 3.08-kw visual.

Applications are: **Malco Theatres, Inc.** for Channel 54 in Utica, N. Y., and Channel 48 in Memphis, Tenn., with 25.7-kw visual and 614.5-kw visual respectively; to **St. Anthony Television Corp.** for Channel 11 in Houma, La., with 316-kw visual; to **Brown Telecasters Inc.** for Channel 12 in Beaumont, Tex., visual 316-kw.

## RADIO STATIONS

You can get specific results from a public service campaign—and quickly—as well as from a commercial schedule.

**WEBB, Baltimore,** which programs 100% to the large Negro population there, shows how the station sparked a drive to cut down the incidence of polio among Negro children by urging Salk vaccine shots.

The polio rate was two and a half times greater among Negro youngsters than among white, prompting the station to use its facilities and personnel to air media and inoculation directions.

The city health department credits **WEBB** with having overcome unfavorable publicity given to a vaccine manufacturer, the children's fear of the hypodermic needle and the expense of inoculation.

As the Negro population shifts and moves, and increases in size and buying power, radio stations are adding more Negro-appeal programming.

Shift in programming at **KPDQ, Portland, Ore.,** follows this trend as the station aims its entire music schedule to a metro area Negro population of 30,000. Its new slogan: the TNT station—**Tones 'n Tempos.** (SPONSOR's 6th annual report on Negro radio and the Negro market will be published in September.)

It's not only spot and network radio which is booming; local billings are on the upgrade, too.

**WVNJ, Newark,** reports its billings were up 10% in January, 15% in Feb-

GOING PLACES  
**WJAN**  
**W** SPARTANBURG, S.C.  
Call: Grant Webb & Co.





# BEST SHOT OF THE YEAR



IN USE 20 JULY

AD DEADLINE 2 JULY



## Things are hatching in the WREN's Nest!



## TO TIME BUYERS LOOKING FOR A BUSY SIGNAL



Metropolitan Topeka is proud of its steady, high payrolls—like Southwestern Bell's 1,200 employees. The company has already added three stories to the new building opened in 1951, and in addition has two suburban offices in the mill. Nearly 10 per cent of all Kansas construction for Southwestern Bell is slated for Topeka in 1957. Topeka is a market worth having . . . and WREN is the low-cost way to get it. Nielsen's latest, credits WREN with 42 per cent of all Topeka homes every single day!

REP. BY JOHN E. PEARSON

# WREN

5000 WATTS  
TOPEKA, KANSAS

ruary, 30% in March, more than 100% in April (in each case, vs. the same time a year ago).

Why such a jump? Conversion to *Great Albums of Music* minus disk jockey appeals says Manager Ivon B. Newman. And these gains despite a 30% rate hike.

WWEZ, New Orleans, bagged 19 new accounts with a simple and inexpensive audience promotion. It had an Easter Parade, complete with an egg hunt, free chicks for kiddies and a parade.

Forty-three advertisers shared in sponsorship of parade remotes and the hunt for 1,000 eggs spotted in 13 locations. Of the 19 new WWEZ clients, 14 had never used any radio.

## FILM

AAP's new overseas setup not only underlines the tv sales potential for tv film distributors but the theatrical, production, literary and merchandising parlays that can accrue.

The firm, distributors of pre-1948 Warner Bros. features and shorts, just announced the setting up of an Eastern Hemisphere operation under Norman Katz, director of AAP's foreign department and executive vice president of Dominant Pictures, its theatrical distributing subsidiary.

The plan is for foreign AAP companies to utilize all the rights AAP acquired with the motion picture negatives. This includes literary rights for live theatrical, tv and radio production and licensing of merchandising rights similar to the Popeye arrangements in effect in the U.S.

AAP will also invest money in overseas production of film for theatres and tv in Europe and tv in the U.S. as well as keep an eye open for profitable tv station operations.

The distributor recently concluded a \$6 million deal with a syndicate (in which AAP retains an interest) which will distribute AAP product in Latin America.

A potent argument for reruns has recently been researched by MCA-TV.

The firm just completed a survey of eight cities where first and second runs of *Dr. Hudson's Secret Journal* have been shown. ARB figures for March 1957, covering second runs of the show, reveal an average of 29.4. This

compares with a first run average of 24.7 in March 1956.

One of the biggest tv time sales in the Southeast has been pulled off by WSM-TV, Nashville, in selling features to a super market chain.

The client: Cooper-Martin Stores, with 13 outlets in the Nashville area. The buy: first run features Monday-through-Friday from 3:30 to 5:30 p.m. and Sunday night at 9:30 plus a week-day spot campaign. The deal is for 52 weeks and the series will be called *Home Folks Theatre*.

The show is designed as both a prestige and sales builder. Brands carried by Cooper-Martin stores will participate.

## COMMERCIALS

Piel's Beer, Ford and Chesterfield tv commercials are win, place and show in audience popularity for March. American Research Bureau asked diarykeepers to name the tv commercial that pleased them most during the month. Here are the top 18 in ARB's best-liked commercials during week of



Never mind the uranium.  
Charlie, wait 'til you hear what's  
happening at WPTR.



## Famous on the Georgia Scene



LAKE CHATUGE, luring fishermen to its bass-filled waters, lies tucked away among the gently sloping mountains of northeast Georgia—an area fully covered by WAGA-TV, also famous on the Georgia scene. Covering more than half the state's population with over half of the retail sales and spendable income, WAGA-TV consistently gains top ARB and Pulse ratings. It's the No. 1 television station in the Southeast's No. 1 market.



STORER BROADCASTING COMPANY SALES OFFICES  
NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.



1 to 7 March: Piel's Beer, Ford, Chesterfield, Hamms Beer, Ipana, Dodge, Winston, Alka-Seltzer, Ivory Soap, Plymouth, Revlon, Toni, L&M, General Electric, Snowdrift, Rheingold Beer, Kleenex, Lucky Strike, Prom Permanent and Schlitz.

The latter two made the favorite commercials list for the first time since monthly survey began last May.

Television commercials are now getting the same "sneak preview" tryouts that are given Hollywood feature films.

At the Palms Theatre in Culver City and at the Panorama Theatre in Van Nuys, three recently-produced commercials for New Blue Dutch were shown, and movie fans filled out audience reaction cards.

The commercials were done for Pu-rux Corp. by UPA for use on NBC's *Arthur Murray Houseparty* show this summer. Price-Waterhouse is auditing the preview cards.

Walter I. (Wally) Gould has joined Television Programs of America, Inc. as producer in charge of its new expanded tv commercial division. TPA's main film studios are in Hollywood, but Gould will headquarter in New York.

The new division will produce commercials as well as show openings and closings on location or in local studios. Gould, a former Hollywood script writer, wrote and produced *Beulah* for Ethel Waters on tv together with other shows and commercials for Reynolds Tobacco, Colgate, L&M, and Revlon.

In the three months since it formed its commercial and industrial film department, MGM-TV reports contracts totaling more than \$400 thousand have been completed. This includes 46 tv commercials and one industrial. Among the commercials are **Knickerbocker Beer** through Warwick & Legler, **Helene Curtis** and **Maybelline** through Gorden Best Agency, **Formfit Foundations** and **Alemite** through

MacFarland Aveyard Agency. Company now estimates a \$2 million year for this new department.

**French adaptations** of U. S.-produced tv commercial films are now offered through Robert Larence Productions, Ltd., Toronto, Canada. Sound tracks are available on 1/4", 16 mm and 35 mm magnetic and optical tape.

**Cummings Productions, Inc.**, New York, creators and recorders of singing commercials, has set up two new departments to produce commercials and industrial films.

## REPS

Adam Young, president of the radio-tv station rep firm, last week was one of 11 men to receive the **Horatio Alger Award**.

Young was elected by vote of 3,000 students from the 500 members of the American Schools and Colleges Association.

Young started in the broadcast industry as a page boy at NBC.

The OK station group of five radio facilities has named Stars National, Inc. as its station representative.

The five outlets: WBOK, New Orleans; WLOK, Memphis; KAOK, Lake Charles, La.; WNOK, Baton Rouge; KYOK, Houston.

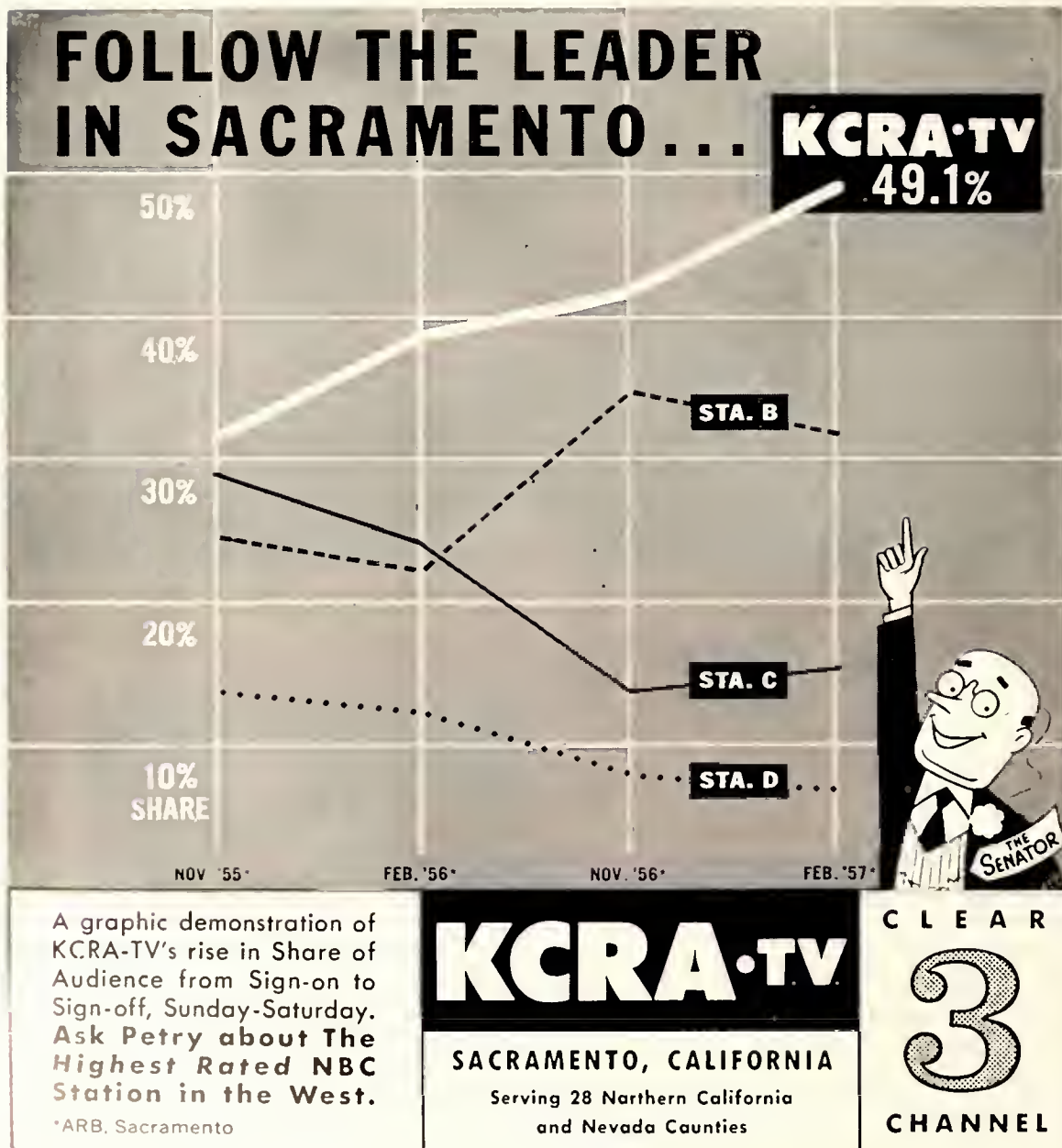
**Personnel additions:** For Edward Petry: Bill Oldham switches to the St. Louis office as sales manager from Chicago, where he was a radio account executive; Austen Smithers takes over the Chicago opening after resigning as radio sales manager of Headley-Reed station reps.

**At John Blair & Co.:** Tom Boise resigns as manager of KSFD, San Diego, to work as an account executive in the Los Angeles office; Arthur Vigeland leaves Ted Bates ad agency, New York, where he was account man on Kool cigarettes, to be a salesman in the New York office.

**At Everett-McKinney:** Dale Stevens joins the tv-radio sales staff in Chicago.

## RESEARCH

Tv's audience keeps going up, up, up. So says TvB, reporting that the daytime network advertiser in '57 is reaching a 9% bigger audi-







**wfmy-tv**  
maximum  
power on  
channel 2

**greensboro, n. c.**

## **the winnah...**

Here in the Prosperous Piedmont section of North Carolina and Virginia, your sales message gets home "first" with the "most" impact when you buy WFMY-TV. Put your product in the winner's circle — every time — by calling your H-R-P man today for full details of WFMY-TV's great market.



**WFMY-TV ... Pied Piper of the Piedmont**  
"First with LIVE TV in the Carolinas"

50 Prosperous Counties  
\$2.7 Billion Market

2.1 Million Population  
\$2.1 Billion Retail Sales

Greensboro  
Winston-Salem  
Durham  
High Point  
Salisbury  
Reidsville  
Chapel Hill  
Pinehurst  
Southern Pines  
Fort Bragg  
Sanford  
Martinsville, Va.  
Danville, Va.

**wfmy-tv**  
*Channel 2*

**GREENSBORO, N. C.**

Represented by  
Harrington, Righter & Parsons, Inc.

New York Chicago San Francisco Atlanta



## MEMO: TO TIMEBUYERS!

You must use the most **POWERFUL** Station in Northeastern Pennsylvania's Rich 17 County Area to really cover the market.

- ★ **WILK-TV** Reaches better than 85% of the 314,984 sets in its coverage area!
- ★ **WILK-TV** Reaches more community cable subscribers than any other station in the Wilkes-Barre-Scranton Area!
- ★ **WILK-TV** Provides clearer "line-of-sight" to all important surrounding population centers than any other Station in the area!
- ★ **WILK-TV** Carries your message from Reading to New York State—from Lock Haven-Williamsport Area to New Jersey!

### 1 MILLION + WATTS

GET THE FACTS!



Art  
**MOSBY'S** stations  
blanket Western  
**MONTANA**

Daytime—

## KGVO

5,000 watts—CBS

Nighttime—

## K·MSO-TV

191,000 watts—  
CBS  
NBC  
ABC

*Either Radio or TV,  
when you think of  
Montana  
Think of Mosby, Inc.  
at  
Missoula, Mont.*

ence than in '56; the nighttime buyer, 20% more.

Gains in homes reached are, respectively, 283,000 and 1.5 million. Week-day audience gain in the two-year span from '55 to '57 is 28%; for the average nighttime show, 41%.

This marked advance in daytime tune in is of special interest to advertisers this year as nighttime blocks close up.

"Visual advertising"—print or tv—isn't producing the kind of brand identification automotive manufacturers want.

So says Jack Hardesty, v.p.-general manager of Radio Advertising Bureau. He spoke to the Adcraft Club of Detroit on results of an RAB survey. Findings: A five-brand study of '56 cars shows only 50% of all car owners interviewed could correctly identify the make after seeing a full profile photograph in detail and color.

Even fewer non-car owners could name the manufacturer.

Blasting automobiles' stress on visual advertising, he said these results show the fallacy of relying on product pictures. The most effective car picture which can be "implanted," he says, is the mental image radio creates.

Four of the top 10 tv shows dropped out of position between April '56 and '57—a significant 40% loss.

They were, according to American Research Bureau, *Red Skelton* (from 7 to 11); *Bob Hope Chevy Show* (from 5); *Lawrence Welk* (from a tie at 7); *Person to Person*, from 10. Symbols influence people subconsciously, and the tv advertiser might well look to hidden meanings of words as well as to his dictionary.

Dr. Ernest Dichter, president of the Institute for Motivational Research, says there's a "secret language" of ads which gives words their psychological impact.

These latent meanings originate in symbolism, he says—"in the mood and associative world of an ad." Some symbolic examples:

Rounded, open forms and curves are feminine; sharp, angular features are masculine; straight lines symbolize restriction and authority; exposure of the previously hidden symbolizes boldness and freedom, but exposure of the

naturally hidden symbolizes violation and creates fear, disgust and (interestingly) curiosity.

## FINANCIAL

Here are the first quarter reports from some of the major air media advertisers:

**R. J. Reynolds Tobacco** reports sales of \$236,612,000 as against \$213,201,000 in the first quarter of 1956. Net earnings compared \$15,360,000 to \$13,565,000 for the period last year.

**Warner-Lambert Pharmaceutical Co.** sales went to \$40,100,000 compared to \$36,500,000 for the first quarter in the previous year.

**American Home Products** reports net profits of \$9,431,170 for the first quarter of 1957 as against \$7,155,634 for the previous year's first quarter.

**Miles Laboratories** net income for the first quarter of this year reached \$847,204 against \$755,819 for the same period a year earlier.

**Procter & Gamble** net profits for the nine month period ending with March was \$51,520,833 corresponding with \$47,452,816 for the same period of the previous year.

**Standard Brands'** net sales hit \$129,361,348 for the first quarter of 1957 as against \$117,873,993 for the comparable 1956 period. Net income reached \$3,612,453 as against \$3,016,300.

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 7 May	Tues. 14 May	Net Change
<i>New York Stock Exchange</i>			
AB-PT	24 <sup>1</sup> / <sub>4</sub>	24 <sup>3</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>4</sub>
AT&T	177 <sup>1</sup> / <sub>2</sub>	178 <sup>1</sup> / <sub>2</sub>	+1
Avco	6 <sup>5</sup> / <sub>8</sub>	6 <sup>5</sup> / <sub>8</sub>	
CBS "A"	34 <sup>3</sup> / <sub>4</sub>	35 <sup>3</sup> / <sub>4</sub>	+1
Columbia Pic.	18 <sup>1</sup> / <sub>4</sub>	17 <sup>7</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>
Loew's	20 <sup>3</sup> / <sub>8</sub>	19 <sup>3</sup> / <sub>4</sub>	+1
Paramount	34 <sup>1</sup> / <sub>2</sub>	35 <sup>1</sup> / <sub>8</sub>	+ <sup>5</sup> / <sub>8</sub>
RCA	36 <sup>1</sup> / <sub>2</sub>	38 <sup>5</sup> / <sub>8</sub>	+2 <sup>1</sup> / <sub>8</sub>
Storer	26 <sup>7</sup> / <sub>8</sub>	28	+1 <sup>1</sup> / <sub>8</sub>
20th-Fox	27 <sup>3</sup> / <sub>4</sub>	27 <sup>5</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>
Warner Bros.	25 <sup>3</sup> / <sub>4</sub>	25 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>4</sub>
Westinghouse	59 <sup>7</sup> / <sub>8</sub>	61 <sup>5</sup> / <sub>8</sub>	+1 <sup>3</sup> / <sub>4</sub>
<i>American Stock Exchange</i>			
Allied Artists	3 <sup>5</sup> / <sub>8</sub>	3 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>8</sub>
C&C Super	<sup>3</sup> / <sub>4</sub>	<sup>3</sup> / <sub>4</sub>	
DuMont Labs.	5	5 <sup>1</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>
Guild Films	3 <sup>3</sup> / <sub>4</sub>	4	+ <sup>1</sup> / <sub>4</sub>
NTA	8 <sup>5</sup> / <sub>8</sub>	8 <sup>3</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>4</sub>



# THESE BOYS are the BUYS in Rochester!



**ED MEATH**

AND THE

**"Musical Clock"**

6—9:30 A.M. Mon. thru Sat.

Rochester's long-time top-favorite disc jockey dominates our morning program schedule which averages, from 6:00 A.M. to Noon...

**33%\***



**BOB E. LLOYD**

AND

**"Lloyd's Unlimited"**

3:30—6 P.M. Mon. thru Fri.

Only one year in Rochester, but zooming in popularity, Lloyd heads up our afternoon line-up which averages, noon to 6:00 P.M. . . .

**24%\***

... and, beside rating **FIRST** in share of audience in the morning, and **FIRST** in the afternoon, we really ought to mention that we're **FIRST** evenings, too!

**23%\***

\*LATEST ROCHESTER  
PULSE REPORT  
MARCH 1957

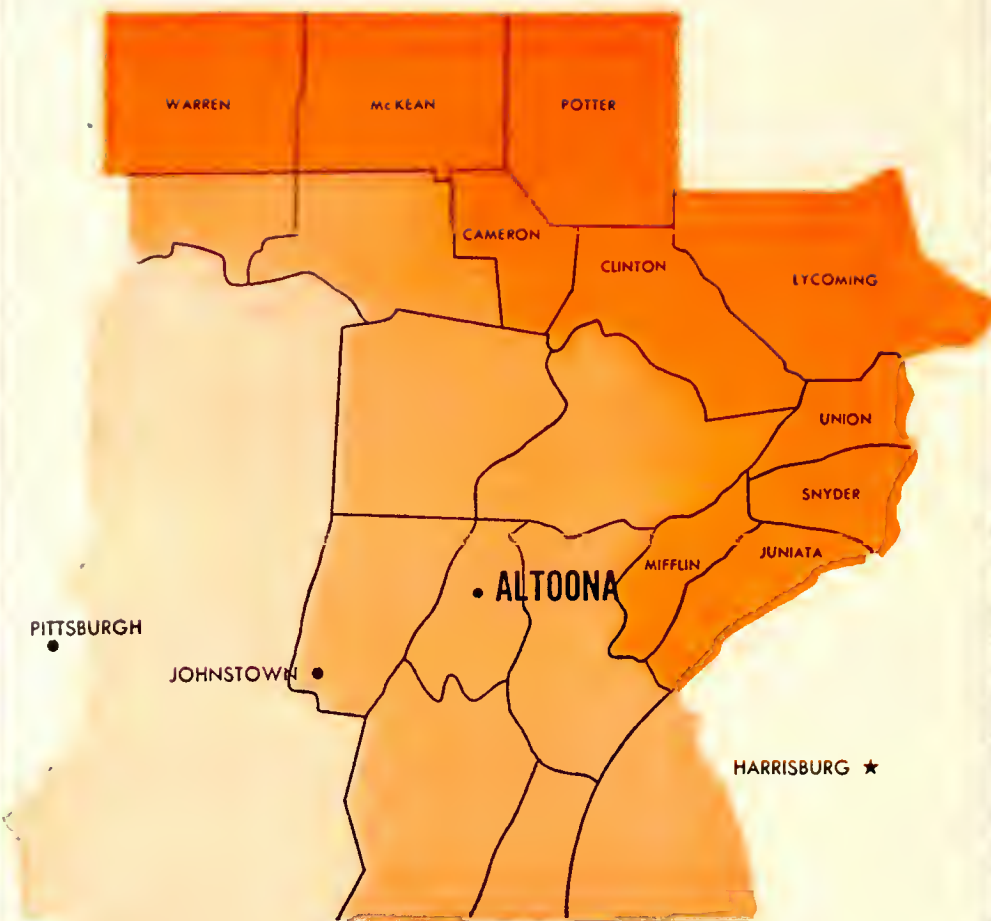


**WHEC**

*of Rochester*

NEW YORK  
5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



WFBG-TV's Unduplicated  
Primary Area

WFBG-TV's and Station B's  
Duplicated Primary Area

Pittsburgh's Primary Area

## 30 of the Top 40 Shows

**76,701 more TV homes from PITTSBURGH to HARRISBURG**

It's as easy as ARB! TOP PROGRAMS plus TOP AUDIENCE make WFBG-TV, Altoona, your number ONE choice from Pittsburgh to Harrisburg. ARB proves WFBG-TV has 30 of the top 40 shows . . . proves that WFBG-TV delivers 76,701 more TV homes in combination with Pittsburgh . . . proves that WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Buzz BLAIR for proof: ARB, Altoona, Nov. 1956; ARB, Altoona Coverage Study, Mar. 1956.

**ONLY BASIC CBS-TV STATION SERVING THE AREA**

A TRIANGLE STATION  
**WFBG-TV**  
ALTOONA, PENNSYLVANIA



Channel 10  
ABC-TV • NBC-TV

Represented by BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNEF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York



# WASHINGTON WEEK

18 MAY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Look to Sen. Estes Kefauver jarring the industrial (as well as the network) world if he unleashes a price-regulating proposal he is reported to be cooking up.

The nub of Kefauver's plan: Put any company that does 40%, or more, of all the dollar business in its field under some sort of price regulation.

Such a curb could affect CBS TV. That tv network, according to PIB, did over 45% of all the business in its field in 1956.

The Senate Commerce and House Judiciary antitrust committees continue to wrestle with their long-awaited and oft-delayed network probe reports.

There's less confusion in the Senate group than on the House side.

The report issuance situation in either camp this week shaped up thus:

**HOUSE ANTITRUST COMMITTEE:** Chairman Emanuel Celler is determined to get out the report as quickly as possible. So far, according to reliable sources, everything has been resolved except the stand on BMI—with Celler meeting no little resistance toward his views of the music licensing organization.

This is not to imply that there's complete agreement within the committee. A strong minority report is almost certain—as previously indicated by WASHINGTON WEEK.

Celler knows that such a report will pull the teeth from the majority document, since it will divide the committee along political lines.

Even with the prospect of having to settle for two reports, the committee's staff is being forced to soften the majority document in order to gain enough signatures.

As it stood originally, the majority report was a bitter indictment of such network practices as option time and must-buys. It was equally strong in its condemnation of the FCC, with particular respect to the commission's approval without hearing of the Westinghouse-NBC swap-trade. This transaction is now in the courts via a Justice Department antitrust action.

**SENATE COMMERCE COMMITTEE:** Nicholas Zapple has problems of his own with the report prepared by special counsel Kenneth Cox and himself. The first report, involving a plea for trial of pay-tv, was put on the shelf. Now the document dealing with network practices is under scrutiny from several quarters.

Sen. John Bricker wants to be sure the report calls for FCC regulation of the networks. Sens. John Pastore and committee chairman Warren Magnuson want to be sure there's not too much biting at the FCC.

Three routes are open on this report—which is also critical of some network practices but more restrainedly than Celler's:

- 1) Approval by a majority of the committee—thereby giving it the prestige of a committee report.
- 2) Issuance simply as a staff report, because of failure to gain sufficient agreement.
- 3) Temporary shelving, like the pay-tv issue.

Commissioners Doerfer and Lee remain hot choices to succeed to the FCC chairmanship, but the race for George C. McConaughy's seat is wide open.

Edward K. Mills, Jr., of New Jersey, turned the spot down last week after it generally was assumed that he was a shoo-in.

## "Snagged" by a Faulty Film Situation ?

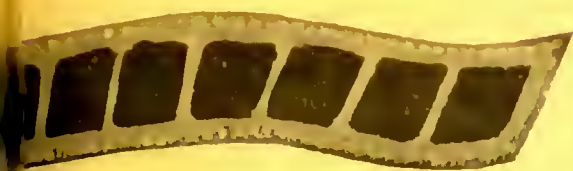
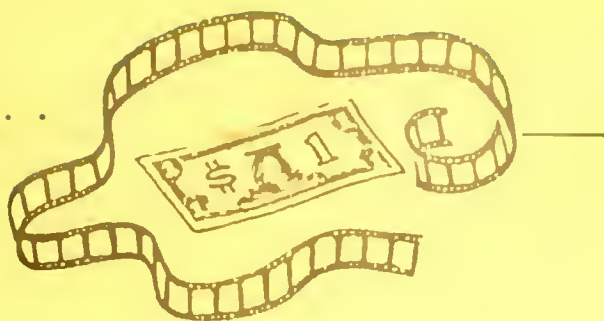
If so, you've a right to be "hopping mad"—especially if picture "smog," inflexible film presentations and high operating costs are blocking your progress. Better do something about it.



P.S.  
HOW LONG SINCE  
YOUR STATION'S  
FILM ROOM  
WAS MODERNIZED ?



OUR FILM DOLLAR...



## Can You Answer

# **YES** to all these Questions?

1. Does your present film equipment give you a snow-free picture, approaching the live quality that advertisers want?
2. Does it assure low operating cost at the same time?
3. Does your film system provide for varied program fare to hold viewer interest?

—If your answer is "no" to any of these questions, let us show you how to plan your system to get these desired advantages. See your RCA Broadcast Representative. Have him acquaint you with RCA's comprehensive TV Film Facilities—for getting better pictures and lower operating costs for both Color and Monochrome.



Tmk(s) ®

### **RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

*In Canada: RCA VICTOR Company Ltd., Montreal*

# SPONSOR HEARS

18 MAY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

A network president is so bent on getting the post-1950 product of a major feature film distributor that he's dangling this bait:

Let the distributor make a bulk buy of the network's time and sell the time-film package to advertisers.

Media buyers should take heart from what a management consultant firm says about them after probing an agency's operations:

They were assayed as ultra-high in diligence, conscientiousness, enthusiasm, and progressiveness.

If McCann-Erickson is not in the news so much these days as several months ago, it's partly because it has reached the leveling-off stage that usually follows a meteoric rise.

With its machinery in synchronization, the important goal now is to solidify its position and work on the profits column.

Madison Avenue is working up a glow out of the fact four charmer-vocalists are set to head up their own weekly tv programs. It could give the season a lift and more class.

The quartet: Dinah Shore (Chevrolet); Patrice Munsel (Buick); Gisele MacKenzie (Scott Paper-Schick); and Patti Page (Kellogg-Pillsbury-Oldsmobile).

(Incidentally — as SPONSOR-SCOPE has reported before — singers, fronting flashy shows, should have quite a vogue this fall.)

One major agency would be very thankful if a certain tv network sales executive would exercise more restraint when meeting with its clients. He is too prone to:

- 1) "Lecture" them on the subject of tv.
- 2) Emote so enthusiastically that the client hasn't a chance to state his own problems and preferences.
- 3) Cut short the client's time to digest the pitch.

DuPont is prospecting for a fall radio show that will appeal to hunters.

CBS Radio's sports department meanwhile is on the prowl for a name in that field. BBDO will place the business.

Network radio—all live until Bing Crosby broke through the barrier on ABC—had a number of "first nights" whose glamor and excitement demonstrated the emotional kinship between Broadway and an earlier, more flamboyant Hollywood.

Trade veterans digging back in their memories for such occasions would be likely to include these premieres:

- The Kraft Music Hall, which opened with a two-hour show, presided over by Paul Whiteman and ballyhooed with page ads in newspapers.
- Texaco's debut of Ed Wynn on the old Ziegfeld Roof.
- Al Jolson's ushering in of the Shell Chateau.
- Fanny Brice's magnificent display of many-sided talent for Chase & Sanborn.
- Esso's innovation of five different types of shows—all star-studded—on a regular weekly schedule.





these are clean livin' folks!

And the whole durn family does everything in a big way (Saturday bath included!) Doesn't really matter if you're sellin' soap or shoestrings; folks like these buy lots of stuff they hear about on KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater Los Angeles market **KXLA**  
1110 on the dial

represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco



## OVER-COMMERCIAL ?

(Continued from page 39)

stead of packing 6 a.m. to 6 p.m. slots.

3. More careful supervision of programming. Keep an eye on those disk jockeys who tend to yak-yak too much during a show, run out of time and then frantically bunch their remaining announcements in the waning minutes.

There are many among both buyers and sellers who agree with Brent that programming is one of the keys to the puzzle. A poorly-handled program with only 10 announcements can sound more overcommercialized than a well-handled show with 20. A lot of show personalities can match up commercials for two compatible products (such as soft drink and pretzels) and put them back to back with a strong tie-up, heightening the effectiveness of both. The increasing number of light touch "talk" commercials is enabling some clever d.j.'s to alternate these with singing commercials, so that the listener is not too aware of the short time between commercials. (See "Should you get on radio's comedy commercial bandwagon?". SPONSOR 11 May.)

As for protective separations, competitive products and conflicting copy themes are not the only considerations. There also is the problem of separating two non-competitive—but *incompatible*—products, such as floor wax and peanut butter. Station traffic departments and show stars can do a lot to smooth out their commercial slotting if they have, or take, adequate time to plan their programs.

"In order to be good, a station must have a character," says Jerry Sachs, Doyle Dane Bernbach timebuyer. "And in order to establish such character, it needs programming. When it crams too many spots into too little time, programming goes out the window—and the station has lost its character." (One of the reasons advanced by magazine experts for the death of *Collier's* was its lack of character.)

"Ads strung together," Sachs continued, "are nothing but a shopping guide. And a shopping guide is not programming."

Sachs, who is as much concerned with "overcommercialization" of radio as is anyone else in the business, takes an objective view of the problem. It's a problem both broadcasters and advertisers must join forces to lick.

"Advertisers have got to stop their clamoring for these prime hours.

They've got to face the fact that radio selling is a cumulative thing; you chip away at a small piece of audience at a time, then you go to another hour and chip away at another audience: 7 to 9 a.m. is not an umbrella that covers everybody.

"Then there are the broadcasters. They've got a big selling job to do. They've got to acquaint advertisers with the other hours in the radio day. They've got to come up with solid research to prove these other hours are good buys. They've got to develop better packages to attract advertisers into spreading out."

Until such missionary work takes hold, what of the immediate programming? Are shows and advertisers both suffering from announcement overcrowding? What of the listening housewife who may be bombarded by as many as 200 separate commercial impressions before she sets out on her trip to the super market?

### How the audience reacts

"Chances are," says Albert Shepard, executive vice president and director of tv testing MRP (Motivating Response Patterns), "she just won't listen to them all, but will pick out of the fog of commercials only those she wants to hear. However, there is no general rule; a lot depends on specific products and special situations."

A. C. Nielsen Co. reports that, in tv, minute-by-minute curves indicate no appreciable tune-out at commercial times. Thus it would seem that tune-out is influenced by programming—not commercials.

In 1949, Schwerin Research Corp. measured for a network the effect of increasing the number of commercials in daytime programs. They ran matched-sample tests in the same show, the first time with five commercials and the second time doubling that number. All the commercials were approximately one minute in length. In Test I, the commercial time was in a relationship of about one to eight to the entertainment, while in Test II relationship was roughly one to three-and-a-half.

The study indicated that the larger number of commercials had an adverse effect on liking for the show, the loss being 9%. (See chart, page 39.)

"While the climate of radio listening has obviously changed since this study," Schwerin Research points out, "it assuredly is not more favorable to-

ward saturation use of commercials."

None of these pieces of research presents too alarming a picture. Yet the "overcommercialization" battle goes on.

"Radio was entirely too holy in the old days," said one broadcaster. "They fell over backward trying not to double-spot. Then along came tv which went blatantly ahead piling up hitchhikes and cowcatchers and I.D.'s and station breaks until it sometimes winds up with five commercials in a row. Why the hell should radio be expected to be so moral about this thing?"

"No station is over-commercialized," said another. "if you look at it over a 12 or 18 hour period. It's all due to timebuyers getting such ultimatums from clients as, 'You will buy 7 to 9 a.m. and 4 to 6 p.m., and you will accept no substitutes!'"

Perhaps the whole subject was best summed up by Paul Weeks, vice president of H-R Representatives, Inc., when he told SPONSOR:

"Retention is influenced by a great many factors other than the number of different impressions received within a given period of time. In fact, the number of commercials probably is one of the less important factors.

"It is too easy to generalize about the commercial load of a program. Commercial load is a highly relative term, and depends a great deal on the calibre of the broadcaster.

"In some cases, it is merely force of habit on the part of even some of the most astute clients who confine their agencies to the well-trodden boards and so prevent them from making creative, selective buys in a variety of time periods which would yield optimum *usable* audiences.

"Creative, selective buying is one-half the combination to unlock the real potential of radio advertising. The other half is creative, impact-making commercials.

"Several years ago," Weeks concluded, "when radio had been officially pronounced dead, it was the success of a handful of intrepid and imaginative agencies who knew better which startled the erstwhile crepe-hangers back into the fold. It is these very pioneers who now find things crowded, remembering as they do the days when there was lots of elbow room on their rediscovered medium. It may well be that these same pioneers will go forth again in 1957 to conquer new worlds and new time periods."





### BOBCAT

*Lynx rufus*

*The swamplands of northern Michigan are home, sweet home to this 20 pound bundle of ferocity. The Bobcat prowls by night, and dines on birds and small animals.*

Original sketch  
by conservationist  
Charles E. Schaefer

## Put your money where the people are



### Here's your Real Target

*Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area. In the Detroit area alone, over 3½ million people spend over \$5 billion annually for retail goods.*

Are you reaching bobcats instead of people? WWJ's Hi-Fi signal, personalities, news coverage, and feature programming concentrate on *people*—the big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . *every* day.

# WWJ AM and FM RADIO NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.



# SELL-



- Mississippi's **ONLY** Negro Station
- In Jackson—45% Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Jackson



- Arkansas' **ONLY** Negro Station
- In Little Rock—1/3 Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Little Rock.

**Buy Both These Exclusive Markets — in Combination**  
**JOHN E. PEARSON CO.**

1957  
on **BROADWAY!**

When Cuzzin Al endorses a product (from bread to automobiles) the cash registers ring all up and down Broadway—in the suburban shopping centers, too — His humor matches the whimsical quality of Bob Burns or Lum N' Abner with sales appeal to all ages and income groups. As most listeners say, "we tune in for Al's commercials as much as his music". Write for full details on Cuzzin Al or contact our Reps.

**Represented by:**  
**FORJOE** Dixieland Stations Inc.  
Nationally Glenn Bldg., Atlanta  
in the South

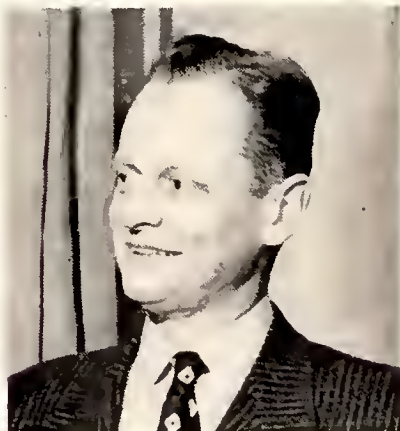
**a DIXIELAND station**  
Columbus, Georgia

## Reps at work

**Al Miranda**, The Katz Agency, New York, says: "Many advertisers and agency executives don't use spot tv because they fear they won't be able to buy good time slots. In general, more desirable time periods are available today than at any time in recent years. Not only are good daytime announcements and I.D.'s open, but even in prime evening hours good adjacencies and program times are available. The over-all efficiency of spot tv is well known to many advertisers, yet others feel they must use the network nighttime half-hour program unit as their basic advertising buy. The Katz Agency is preparing data which we think will firmly demonstrate basic reasons why most advertisers should buy spot first—not network—for nighttime hours. With increased network tv costs, market-by-market placement offers the advertiser a better, more logical way to buy. Naturally, it is important for the advertiser to set up budgets well in advance to secure favorable positions in any medium. Such attention pays off to a greater extent in spot television franchises than is possible in any other medium, as more advertisers and agencies are finding out."



**Ed Lier**, Avery-Knodel, Inc., New York, comments: "Many advertisers might not be aware of the tremendous frequency of impression they can get using 10-second I.D.'s during the daytime with a spot budget no greater than that required for, say, two nighttime 20-second spots. On the average, an advertiser can buy 20 daytime

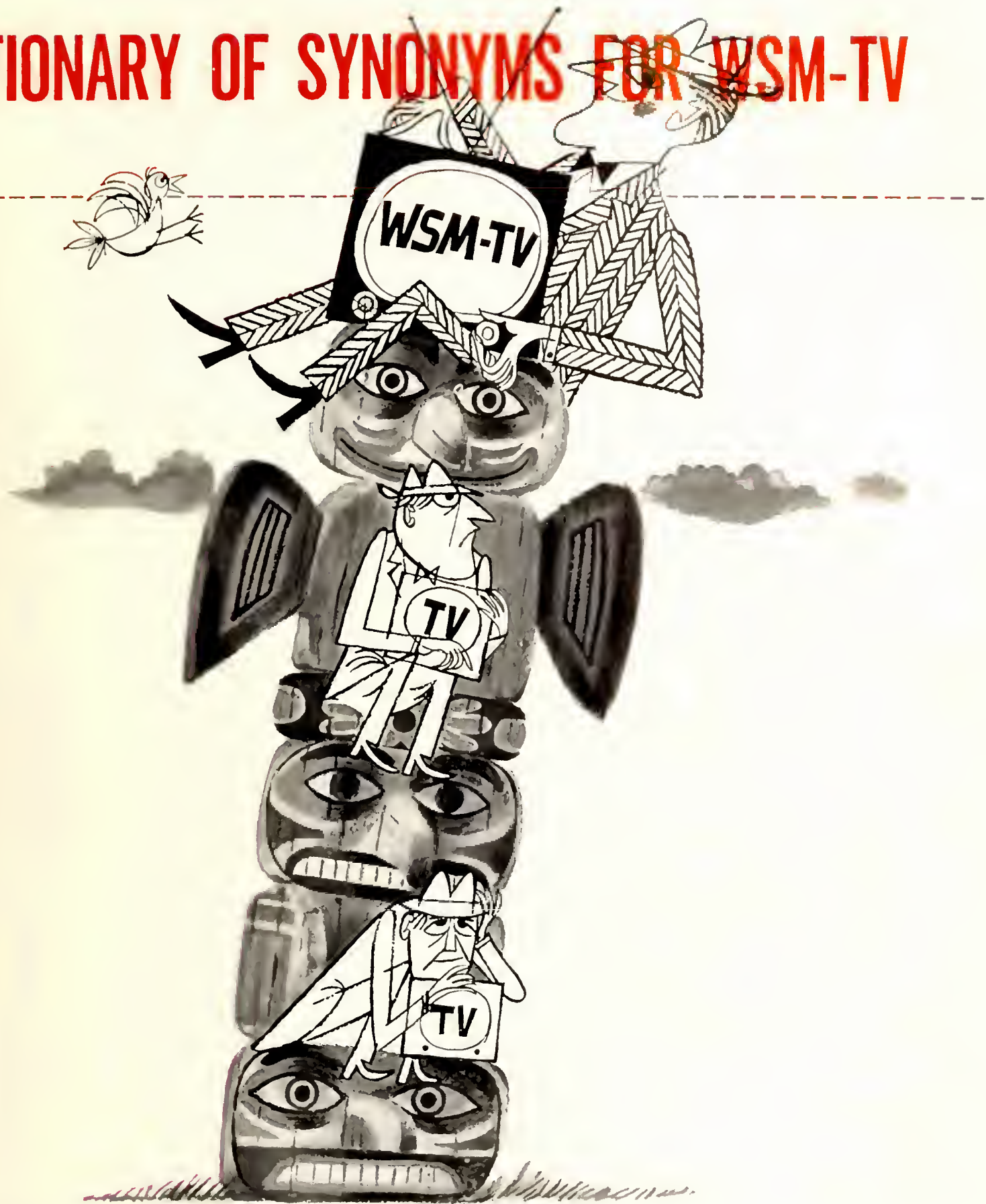


I.D.'s—with at least a 10.0 average rating—for the cost of two nighttime chainbreaks. This is based on a rate and saturation review of most tv stations we represent. In some markets the frequency is greater. In Oklahoma City, it's 29. In Lincoln, Neb., 27. In Rock Island, as many as 32! And what better time is there than daytime hours just before housewives shop. With self-service retailing and impulse buying, day-

time saturation increases package identification, brand-demand and, as a result, volume sales too. Some products require longer announcements, of course. Let your other spot tv advertising do this. Simply replan your campaign. Use fewer nighttime spots and add I. D. saturation with higher cumulative ratings. Then a measure of your campaign by any yardstick—will prove its increased efficiency."



# DICTIONARY OF SYNONYMS FOR WSM-TV



**Top Man** on the Totem Pole! Check production facilities.  
Check local advertisers — use any measure you choose. You'll find WSM-TV to be  
the number one station in the Nashville market.  
Irving Waugh or any Petry man can supply the proof.

Channel 4, Nashville, Tenn. • NBC-TV Affiliate • Clearly Nashville's #1 TV Station

IRVING WAUGH, Commercial Manager • EDWARD PETRY & CO., National Advertising Representatives

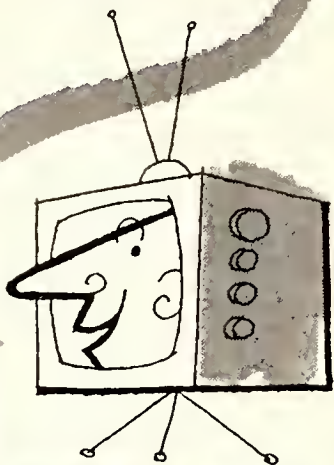
**WSM-TV**

WSM-TV's sister station — Clear Channel 50,000-watt WSM Radio — is the only single medium that covers completely the rich Central South market.



# KOIN-TV IS THE PIC!

...to sell the  
Portland, Oregon  
Market



TELL 'EM AN'  
SELL 'EM

## ...with audience

- 15 of the top 16 weekly shows
- 7 of the top 10 multi-weeklys
- 46% share of audience  
(Feb. '57 ARB)

## ...with coverage

- Documented proof of superior  
30-county coverage!

Represented Nationally by CBS-TV SPOT SALES

# KOIN-TV

channel 6

DOMINANT IN THE  
OREGON MARKET

## Tv and radio NEWSMAKERS



**Tom W. Judge** has been appointed to the newly created office of national television sales manager for the Westinghouse Broadcasting Co. His appointment follows the naming of Perry B. Bascom to a similar post for radio several weeks ago. Judge started in the broadcast industry as a salesman for WBZ-TV, Westinghouse's Boston station. He then went to CBS TV spot sales where he was an account executive for four years, then midwestern sales manager, and later was advanced to the position of eastern sales manager. He then moved over to Closed Circuit Telecasting, Inc., as vice president in charge of sales. Judge resigned from Closed Circuit this week to join Westinghouse. Prior to entering tv, he covered the midwest as a retail representative for *Life*, where he specialized in field merchandising campaigns.

**George Weissman**, Philip Morris vice president, has been named director of marketing for the cigarette firm. Weissman's appointment signals Philip Morris' change-over to the marketing organizational concept. In the newly created post he will be responsible for directing and coordinating sales, advertising, market research, packaging and public relations. He will report directly to executive vice president, Joseph F. Cullman, III. Weissman is a former newspaperman and public relations executive and has been associated with Philip Morris since 1948 when he was account executive for Benjamin Sonnenberg, publicity consultants for the cigarette firm. He joined Philip Morris in June, 1952 as assistant to the president and director of public relations. Named to aid Weissman is Ross R. Millhiser, new assistant dir. of marketing.



**Raymond W. Welpott**, former station manager for WRGB, Schenectady, will join the WKY Television System, Inc., on 3 June as station manager for WKY AM & TV, Oklahoma City. Announcement of Welpott's appointment was released this week by E. K. Gaylord, president and general manager of the stations and also of the Oklahoma Publishing Co. Welpott,

who joined the General Electric Co. in 1938, entered the broadcast field in 1941 as broadcasting accountant for the General Electric stations in the Schenectady area. Later, in 1946 he was appointed assistant to manager of G.E.'s WGY and WRGB. In 1955 Welpott was made manager of WRGB, the tv outlet. In taking over position of stations manager for the WKY Television System, Welpott fills vacancy created by death of Hoyt Andres in middle of last month.



TELEP

# WGR-TV SELLS ..... BUFFALO!



ABC AFFILIATE CHANNEL 2  
Peters, Griffin, Woodward, Inc.



# SPONSOR SPEAKS

## Horatio Alger story

The first time we met Adam Young he impressed us as an intense, hard-working young rep salesman. That was in 1942.

Last week Adam Young, now President of Young Television Corp., was one of eleven successful Americans selected to receive the famous Horatio Alger awards. He was in good company. Men like Gwilym A. Price, President and Board Chairman of Westinghouse; Joyee C. Hall, President of Hallmark Greeting Card Company; John Ware, President of the American Water Works, were among the recipients.

Adam Young opened his own firm ten years ago. As John Blair, President of John Blair Company, put it: "The honor that has come to Adam is a reflection on the prestige and importance of the entire station representative business."

As Mr. Young received his plaque from General David Sarnoff, himself a former Horatio Alger Award winner, he probably reflected on the remarkable growth of the radio and television representative business. Today, a station representative renders services that weren't heard of five years ago. This is the American system at work and Adam Young, for the past two years President of Station Representatives Association, is an exemplary figure in an essential facet of it.

## Make ratings week secret

Pulse has taken an important step to minimize the artificial hypoing which many stations do during "ratings week." It has asked its station subscribers in markets where ratings are done irregularly to report any special promotion activity, warning that this will be noted on the rating report.

This helps. Stations now know that users of the ratings will be reminded that the ratings may be inflated. But why not go a big step further? The ratings week itself should be a well kept secret. Then there won't be any chance to inflate. All the rating services should work hand in hand to insure this important improvement in the validity of their reports, perhaps agreeing to rotate ratings weeks.



**THIS WE FIGHT FOR:** *The bigger network radio builds, the more important it is to publish figures on spending by clients. If nets furnish this data (as they must), they'll be rewarded by more sales, as firms learn what rivals are doing.*

## 10-SECOND SPOTS

**Radio results:** In Worcester, Mass., the thief who robbed "Doc" Chauvin's Boat House of four outboard motors and two power lawn mower motors admitted he first heard of "Doc's" establishment on *The John Woods Show* over local station WTAG. Station's boast: "Kindly Old John" will either sell your merchandise or get rid of it somehow.

**Live longer:** Merrill Langfitt, farm director for KMA, Shenandoah, Iowa, lists in his "Monday Letter" the following good health rules of Satchel Paige, veteran ballplayer. They might well be adopted by Madison Avenue:

1. Avoid fried meats which angry up the blood.
2. If your stomach disputes you, lie down and pacify it with cool thoughts.
3. Keep your juices flowing by jangling around gently as you move.
4. Go very light on the vices, such as carrying on in society; the social ramble ain't restful.
5. Avoid running at all times.
6. Don't never look back; something may be gaining on you.

**Huh?** The young secretary in a Madison Avenue office was breezing through SPONSOR-SCOPE (11 May issue), confused the second and third paragraphs. First paragraph mentioned SAG; second, Exquisite Form Brassiere, Inc. Puzzled, she asked her boss, "What kind of brassiere is a SAG?"

**Tough:** AP reports that Warsaw, Poland, banned a new beverage called Pola-Cola which was intended as communism's answer to American soft drinks. *Well, there goes the chance for some great commercial copy such as "Have a Poke—it's refreshing."*

**Contented cows:** KGNO, Dodge City, Kan., has a farm program where Farm Director Roddy Peebles talks to the cows rather than to the farmers. *MOOOOoooooooo.*

**On the line:** Most inviting questionnaire to come along in a while is from Claude Barrere, executive director of RTES, to its members. It begins:

1. Glad to belong. But all I can promise to do is:
  - a. Pay my dues (May your breed increase) ☐
  - b. Attend some big luncheons... ☐
  - c. Attend some other luncheons... ☐
  - d. Buy a few Sweepstickets at Christmas ☐



# what do YOU buy?

Market?

KWK-TV is the richest market in the St. Louis area with the only station that is a market and the LEADER in KWK-TV!

Local Shows?

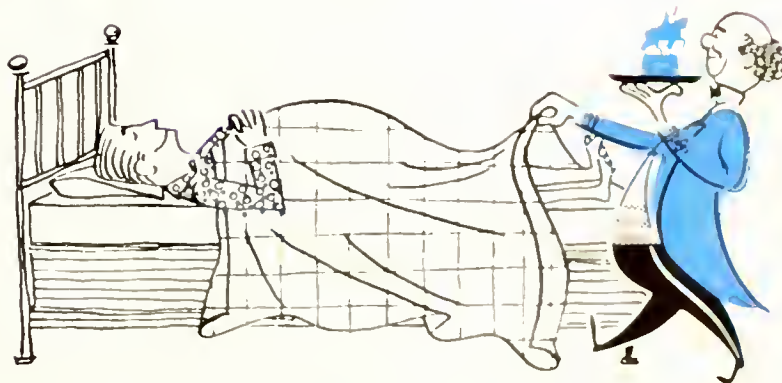
KWK-TV is the only station in St. Louis that has a local show, the local top-rate SPOT campaign, KWK-TV, you cover with the best!

Package Plans?

OPERATION ID offers a package plan with a liability on the LEADER, KWK-TV Fifteen ID, per week, and 5:00 p.m. for \$1.25. If you pull a CFM home, anytime is a good time to pull. Pick your times now. Check KATC in the KWK OPERATION ID. By the way, the KWK-TV discount is only \$1.25.

**KWK-TV**  
has them all!

REPRESENTED NATIONALLY BY  
THE KATZ AGENCY, INC.



Serving the  
Great St. Louis Market



CHANNEL



completely  
keep covered

IN ST. LOUIS



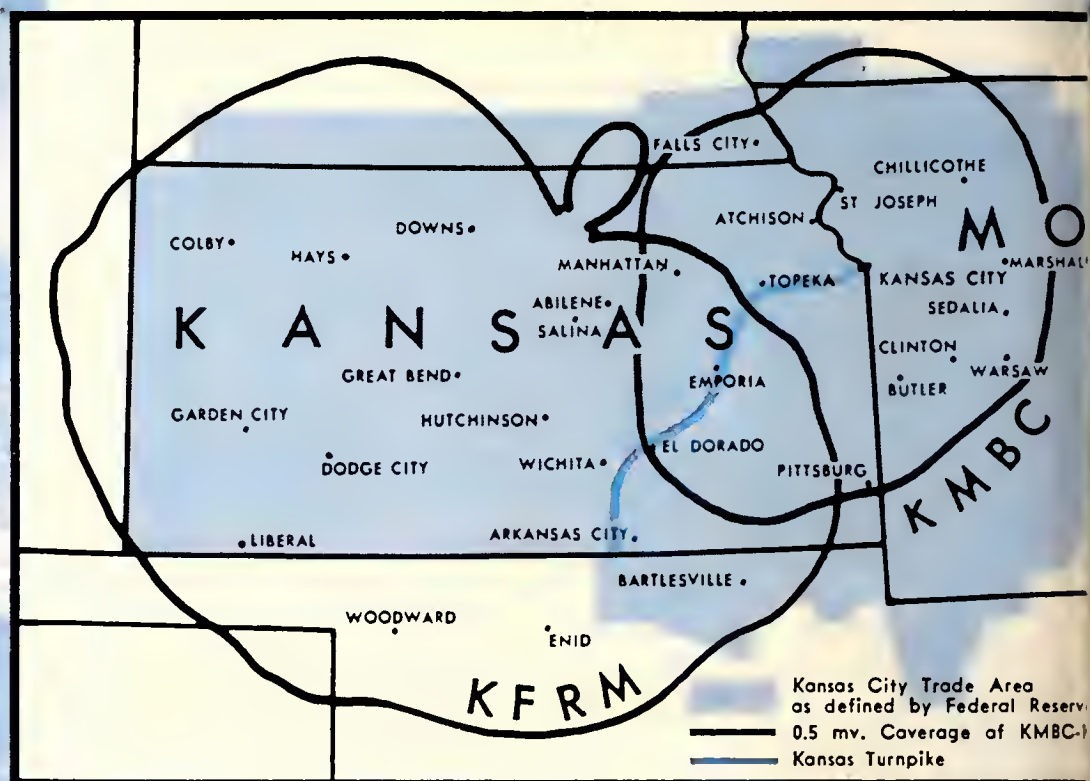
Your Radio Spots on

# KMBC-KFRM



## "Go Right Down the Pike"

To Sell the entire Kansas City Trade Area



Ever since the magnificent new \$160,000,000 Kansas Turnpike opened, smart radio advertisers have been selling plus of new customers with KMBC-KFRM. These "pike" customers are *not* "pikers"! They come to Kansas City with pockets full of money to buy all sorts of things. They come from far down the pike in the rich trade area to the west and southwest.

The ability of KMBC-KFRM to give you your pick of pike customers is no accident. A look at the map above will show you why. Note how the broad coverage of KMBC-KFRM matches the Kansas City Trade area.

And KMBC-KFRM assure you of high listenership — with potent, personalized programming of Music, News, Sports, Major League Baseball, Farm Service and Women's Program. It all adds up to your best radio buy in Missouri, with KMBC king-sized listenership in the Kansas City area; and KFRM (a bonus to KMBC advertisers) beaming your sales story to the State of Kansas.

**MORAL:** Send your message down the Kansas Turnpike via KMBC-KFRM and step-up your sales in the Kansas City market.

For choice availabilities, call your colonel from Peters, Griffin, Woodward, Inc.

**KMBC** of Kansas City  
**KFRM** for the State of Kansas  
Basic ABC Affiliate

in the Heart of America

...and in Television  
the Swing is to **KMBC-TV**

The new 236-mile Kansas Turnpike—fast, easy route to Kansas City—brings thousands of new customers every day. They listen to the KMBC-KFRM Radio Team on the pike and in their homes.

DON DAVIS,  
President  
JOHN SCHILLING,  
Executive Vice-President  
GEORGE HIGGINS,  
V.P. and Sales Manager  
DICK SMITH,  
Manager, KMBC-KFRM  
MORI GREINER,  
Manager, KMBC-TV

PETERS, GRIFFIN, WOODWARD  
Exclusive National Representatives